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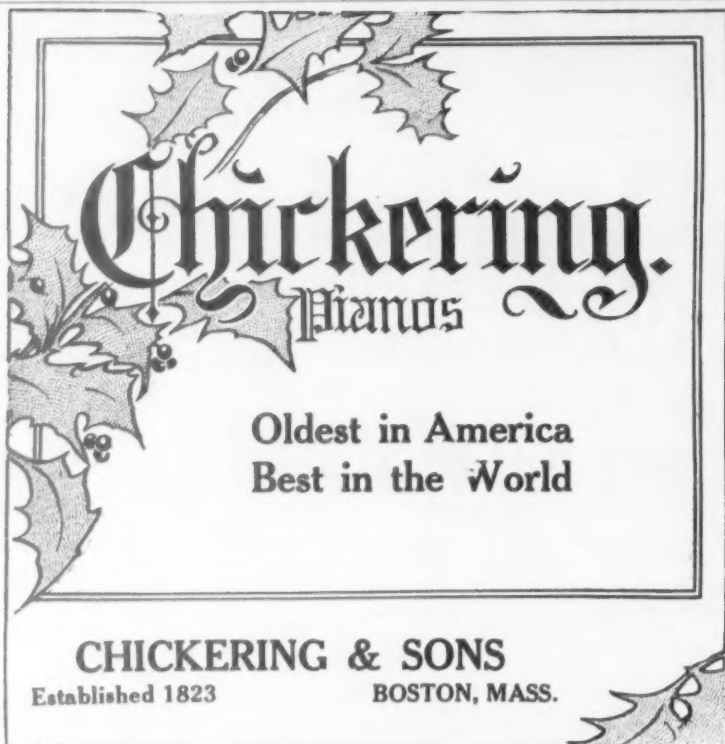
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JENAEK ST. 21,  
BERLIN, W., November 28, 1910.

Katharine Goodson has taken Berlin by storm. When she made her first appearance here as a young girl a decade or more ago she had a cordial reception; since then she has won fame on three continents and at her re-entree on Friday evening she was greeted with great enthusiasm by a large and very musical audience, and she demonstrated with her magnificent performances of the Brahms D minor and the Tschaiakowsky B flat minor concertos that her world wide reputation has been well earned. Berlin is surfeited with piano playing, as we hear all the greatest performers every season, but this city is always glad to hear an artist of Miss Goodson's type. Her playing is distinguished for remarkable breadth, vigor and virility of accentuation, impeccable technic and a beautiful, sonorous tone. For a woman she has a remarkably big and authoritative style; indeed, no man could attack the Tschaiakowsky concerto with greater force and virility. Very beautiful was her reading of the slow movement of the Brahms and her passage work in both concertos was delightful alike for force and clearness. Perhaps her almost masculine power and her temperament are Miss Goodson's most prominent features, although she is a remarkably satisfactory pianist from any viewpoint. That she has tenderness and sentiment was revealed in the Tschaiakowsky andantino; this movement was replete with poetry and emotion. Her dynamic effects are admirable and her phrasing reveals a high order of intelligence. Miss Goodson, above all, enters into her work with heart and soul and plays with an exuberance of spirits that visibly impresses the audience. With all of her impetuosity, however, she does not run away with herself and her tempi are never exaggerated. It would be difficult to say whether the Brahms or the Tschaiakowsky concerto suits Miss Goodson's individuality better, so admirable was she in both works. To interpret in one evening two concertos so widely different in character is no small task and speaks well for Katharine Goodson's versatility as a musician; indeed, rarely are superior musicianship and virtuosity found combined to such a degree in a pianist of the fair sex. The young English woman scored an enormous success and her recital on December 6 will be awaited with interest. The Philharmonic Orchestra, under Dr. Kunwald, followed Miss Goodson in exemplary style, as usual. Dr. Kunwald opened the program with a Mendelssohn overture and between the two concertos gave a very fine performance of Grieg's symphonic dance for orchestra, No. 2.

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This has been a week of pianists, no less than thirteen having appeared under the management of the Concert-Direction Wolff alone. Frederick Dawson gave two recitals in the hall of the Hochschule. Dawson played interesting programs made up partly of standard classic works and partly of rarely heard numbers. He is a serious, legitimate pianist of highly respectable attainments on his instrument and of good musicianship; he is a very reliable performer but he lacks that definite spark which alone is capable of kindling the fires of enthusiasm into flame, as his distinguished countrywoman Miss Goodson does. A certain academic dryness makes one soon tire of his playing.

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Two prominent Busoni pupils, Michel von Zadora and Egon Petri, were both heard in successful recitals during the week, the former in Blüthner and the latter in Beethoven Hall. Zadora who, although of Polish extraction, is a native of New York, is one of the most remarkable technicians of the day. Few indeed among the younger pianists equal him in point of finger velocity and accuracy. At the same time he displays interesting individual traits as a musician. One of the most striking features in the playing of this gifted young artist is his impetuosity, and it is this very thing that leads him into occasional extravagances, especially in the way of tempi; in quick movements Zadora is apt to run away with his tempi and this gives a certain flighty character to his playing. His command of the instrument, however, is so remarkable that one always listens to him with interest. Then, too, he

has the soul of the true artist and a burning desire to do great things; in fact, he already does really great things from the viewpoint of virtuosity. His program contained among other things the twenty-four Chopin preludes, which he played without a pause.

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Egon Petri, the other Busoni pupil, gave a highly satisfactory rendition of a program that comprised three Beethoven sonatas and works of César Franck and Liszt. Petri is a son of Henri Petri, the celebrated violinist of Dresden, and he at present occupies the position of instructor of piano at the Manchester Conservatory of Music, England. He travels extensively, however, as a virtuoso. Although less impulsive in his playing than Zadora, he has better general balance; while by no means lacking in sentiment, he maintains complete control over his faculties; Zadora has greater brilliancy, but Petri makes a more direct appeal to deeper musical natures. A better performance of César Franck's prelude, aria and finale could scarcely be imagined. That Petri is a musician of high ideals was revealed by his playing of the big Beethoven sonata, op. 111, which was read with breadth of conception, depth of feeling and in authoritative style. In his final number, the Liszt "Sonnambula" fantasy, he demonstrated his right to a place among the leading virtuosos of the day. He overcame the great technical difficulties of this show piece with commendable ease and as-



LATEST CARICATURE OF BUSONI.

surance. Petri will give a second recital on February 15, when he will play a program made up entirely of Busoni's compositions and transcriptions.

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Emil Paur, who is now living in this city, gave a concert with the Philharmonic Orchestra in the large hall of the Philharmonic on Monday evening, appearing in the threefold capacity of composer, conductor and pianist. His symphony, "In der Natur," which was performed by Paur in Pittsburgh, met with a very friendly reception; a kind of modern pastorate is this symphony, which, although it reveals no great originality of invention, is the work of a musician of skill and experience, whose ideas flow readily and easily and who knows how to clothe them in a splendid orchestral garb of brilliant colors. As a pianist Paur achieved still greater success. He played Brahms' B flat major concerto in a manner that surprised the many prominent musicians who were present at the concert. It is a very unusual thing to see a man whose chief calling, after all, is that of conductor, sit down to the piano and give such a fine, legitimate, finished performance of so big and difficult a work as the Brahms concerto in B flat major. He played it from memory. As a conductor, too, Paur received warm praise from public and press. So much has been written about his style of conducting during the years of his stay in America that it is not necessary for me to enter into detail here.

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Conrad Ansoerge's recital was one of the most enjoyable and interesting musical events of the week. This artist

has for years kept steadily on, allowing neither success nor failure to allure him from his chosen path, and he has now reached a point where he can enjoy the fruits of his artistic labors. He was greeted on Tuesday by a sold out house, and that is something that only one other pianist, Busoni, has had at Beethoven Hall thus far this season. Ansoerge played the two Chopin sonatas, opening his program with the B flat minor and closing it with the B minor; between these two numbers he played seven shorter Chopin compositions, to wit: the ballads in F major and A flat, the berceuse, the A flat etude, the G flat impromptu, the A minor waltz and the nocturne in F sharp minor. That was Chopin playing of a kind to gladden the hearts of the real Chopin enthusiasts, and there were many of them present. Ansoerge revelled in mezzo tints, producing a tone of soft and lovely character. His conceptions were noble and interesting, and he played with a great deal of warmth. Although one of the last of the Liszt disciples, and educated in a school that made for brilliancy of execution, Ansoerge makes no pretence of competing with the great technicians of the day in the display of transcendental virtuosity. Nevertheless, his technic on Tuesday proved to be equal to all the demands of the program, and these demands were by no means slight. Ansoerge's musicianship is beyond cavil and the sincerity of his attitude toward the composer and the genuineness of his musical emotion cannot be doubted. He scored a great and legitimate success.

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Howard Wells, the American pianist and one of the latest Leschetizky pupils, made a very successful debut in Beethoven Hall on Wednesday evening. His program was well chosen and showed off to good advantage the versatility of Mr. Wells as a musician and executant; it comprised the Mendelssohn prelude and fugue, op. 35; the Beethoven sonata, op. 31, No. 3; the Schumann symphonic etudes; Brahms' A flat intermezzo and B minor capriccio; the Chopin nocturne, op. 48, No. 1, and etude, op. 25, No. 12; Liszt's "Cantique d'Amour"; Saint-Saëns' prelude, op. 54; Debussy's "Goldfische," and Leschetizky's "Etude Heroique." A striking feature of Howard Wells' playing is his tone, which is both sonorous and beautiful in quality. He also has excellent piano fingers and his passage work was clear and pearly. He played the Mendelssohn number in a highly commendable manner and he also gave a very fine account of the Beethoven sonata. The opening theme of the Schumann symphonic etudes might have been proclaimed with greater breadth, but later on in this work he did some admirable piano playing. Brahms and Chopin were played with both intelligence and feeling and the Debussy number was demanded and given da capo. At the close of the program, too, Mr. Wells was called out repeatedly and encored. All in all, it was a most auspicious beginning. The only schooling that Wells now needs to lead him on to a successful pianistic career is the school of experience on the concert platform.

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A joint concert was given at the Singakademie by Ida Hiedler, soprano, and Fritz Masbach, pianist. Ida Hiedler, who for twenty years was one of the leading prima donnas of the Berlin Royal Opera, is a great favorite in Berlin, and whenever she appears in concert here she is greeted by a full house. She was in excellent voice this time and sang with all of her old time warmth and intelligence. Her selections included songs by Schumann, Liszt and a group of moderns. Fräulein Hiedler, while at the Royal Opera, sang the part of Elsa no less than 150 times with great success, and as Fidelio, Sieglinde, and, indeed, in practically all of the principal dramatic roles, she was successfully heard again and again. She seems to be quite as much of a favorite as a concert singer, for all of her lieder were received with rapturous applause and she was repeatedly encored. Fritz Masbach gave an admirable performance of the Schumann "Carnival" and of a group of soli consisting of Schumann's F sharp minor romance, "Vogel als Prophet," some Schubert waltzes and the Rubinstein staccato study. Masbach was in fine form, both technically and musically, and his playing awarded his listeners keen enjoyment. He, too, was vociferously encored and he responded with Brassin's transcription of the "Magic Fire" from the "Walküre," a work that was much in vogue three decades ago, but is rarely heard nowadays.

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The winner of the Rubinstein prize for composition, Emil Frey, gave a piano recital in Blüthner Hall, demonstrating that he has steadily and rapidly grown in his art since his last appearance here last winter. Although Emil Frey took the prize for composition and not for piano at the international contest at St. Petersburg, there are those who maintain that he deserved the prize for piano playing as well. At any rate, he certainly has high claims to recognition as a pianist, for he possesses technical accuracy and brilliancy, a musical nature, a delivery that is vivid and full of color, and a glowing temperament. Moreover, his interpretations always reveal a pleasing note of individuality. His performance of the Beethoven

"Hammerklavier" sonata was a noteworthy one, and in small works by Mozart, Chopin and Schumann he was highly interesting.

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Two pianists of the fair sex who were heard during the week and who both deserve warm words of praise, are Else Gipser and Gisella Gross. Miss Gipser is essentially a temperamental player, but she also has many other sterling qualities, as a rich musical nature, a clean cut, reliable technic and a round singing tone. She, too, is steadily climbing upward and she already takes a high rank among the younger women pianists of the day. Her concert was not a piano recital, strictly speaking, for she opened her program with Brahms' sonata for piano and clarinet in E flat, op. 120. Brahms wrote this work for the late Richard Muehlfeld, of Meiningen, to whom he dedicated several compositions and whom he considered the world's greatest clarinetist. In this number Miss Gipser had the assistance of the clarinetist, Michel Balnemes, of the Royal Opera, and the two artists gave an excellent reading of the interesting and rarely heard composition. Then Miss Gipser played a group of well known Chopin numbers, displaying her sympathetic touch and excellent technic to great advantage. Miss Gipser is a very gifted and very sincere artist and she is deservedly and steadily coming more and more to the front.

\*\*\*

Gisella Gross, the Hungarian, has played off and on in Berlin for the last ten years and she has made very noticeable progress. Her rendition of Schumann's G minor sonata was highly artistic and very satisfactory, both from the viewpoint of the musician and the virtuoso. She was less successful in the same composer's toccata; she ought to hear this work played by a Harold Bauer or a Busoni. On the whole, however, this lady, who is one of the few Magyar pianists of importance, made an excellent impression. But enough of the piano. Let us now turn to something else.

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The Duke of Coburg Saxe-Gotha has conferred upon Willy Burmester the title of "Geheimrat." So far as I know this is the first time that this title has been lent to a violinist, although Sarasate was honored with the still higher title of "Excellency," such as ambassadors and intendants of court theaters have in this country; and the Spaniard had conferred upon him, moreover, the first degree of the nobility, for he was born plain Pablo Sarasate, and not de Sarasate. Burmester's second concert

drew out an immense audience to the Philharmonic and the waves of enthusiasm ran high. He played the "Kreutzer" sonata, the Wieniawski D minor concerto and a group of old classics in his own arrangement for violin and Paganini's "Witches' Dance." The famous violinist was in fine fettle, and assisted by his faithful pianist, Ste-



"HERR GEHEIMRATH" BURMESTER.

fanai, he gave a splendid account of the Beethoven sonata, as well as of the Wieniawski concerto. Burmester's own transcriptions were received with high glee and in the "Witches' Dance" he let loose virtuosity of a transcendental order. Burmester's success in Berlin has always been enormous and his concert of this week proved no ex-

ception to the rule. Stefanai lent variety to the program with a couple of exceedingly well played soli.

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An agreeable contrast to the preponderance of piano playing during the week was the chamber music concert given by the Capet Quartet of Paris. The four artists played a Beethoven program in a manner to challenge admiration. The members of this admirable string organization are Lucien Capet, first violin; Maurice Hewitt, second violin; Henri Casadesus, viola, and Marcel Casadesus, cello. Their playing of three Beethoven quartets was by no means in keeping with the Joachim traditions, which are still held in such reverence in this city, where Joachim lived and wrought for nearly forty years; but that in no wise hindered their success or jeopardized their artistic standing. It was Beethoven chamber music playing of the highest order, making as it did for beauty of tone, balance of ensemble, finish of execution and temperamental display. The brothers Casadesus have repeatedly been heard here with the Society of Ancient Instruments, of which they are members. Henri Casadesus, who plays the viola in the quartet, is the greatest living performer on the viola d'amour and his solos on this instrument, as well as his duet playing with Kusnezsky, are well remembered here.

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Friedemann Bach, the most gifted of the many children of Johann Sebastian Bach, and, according to Zelter, the greatest organists of all times, was born 200 years ago last Tuesday, on November 22, 1710, at Weimar. His life reads like a romance and, indeed, it has been written up in the form of a romance by no less an author than Brachvogel, the writer of "Narziss." "Friedemann Bach" is not only that writer's best work but it is one of the most interesting of all historical novels. Friedemann Bach was the oldest of Johann Sebastian's twelve sons and his extraordinary musical gifts were revealed in early childhood. In counterpoint and as organist and piano player he was so remarkable at the age of twelve that his father declared that he would be his successor. It was at this time that Johann Sebastian composed for the boy his famous six sonatas for two pianos. Friedemann studied not only music but also jurisprudence. At the age of twenty-three he was appointed organist of the Sophienkirche at Dresden, where Count Bruehl became his special patron. It was here that the youth's morals were thoroughly corrupted by the dissolute life at the Saxon Court. For seventeen years Friedemann Bach was organist of the Marienkirche in Halle, but he finally became so dissipated and such an habitual drunkard that he lost his position. That was in 1764. Then for a number of years he led a

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\*HELENA FORTI, soprano, Royal Opera, Prag; next season, Dresden Royal Opera.  
\*DAVIDA HESS, soprano, Stockholm Royal Opera.  
\*FRANCES ROSE, soprano, Berlin Royal Opera; next season, Metropolitan Opera Co.  
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veritable vagabond life, moving about from place to place, living now in Leipsic, now in Brunswick, Göttingen or Berlin. At times, however, he would astonish the world with his wonderful organ playing. Not only Johann Sebastian himself, but all of his other sons declared that Friedemann was the most gifted of them all and the only one worthy to take his father's place. But it was absolutely impossible to induce Friedemann Bach to lead a regular life. Not even his patroness, the Princess Amalie of Prussia, who was so enamored of Friedemann's genius that she set aside all ceremony when he was at her court, could prevail upon him to settle down and properly develop his great natural resources. Nor were the highest prices for instruction an inducement to him; all sorts of advantageous offers were made him, but he paid no attention to them. He died on July 1, 1784, in the most needy circumstances, a veritable "verbummeltes Genre." It was through the carelessness of Friedemann Bach that a large number of manuscripts of Johann Sebastian's were lost. Of his own compositions some eighty are extant.

Richard Wagner had numerous uncomplimentary epithets hurled at him during his lifetime, but probably not more than once was he seriously congratulated upon his unusual ability to make a clown of himself. The late Alfred Reisenauer told the story in an English publication. When in London for the purpose of conducting a concert Wagner met a certain Lord P., who, though thoroughly unmusical, had much influence and was in a position to be of great service to the composer. He inquired where the performance was to be held, whereupon Wagner expressed the hope that he would attend. "With pleasure, with pleasure!" replied Lord P. The concert took place and about a week later the two men met again at a reception given in Wagner's honor. Shaking his hand in the most affable manner, Lord P. heartily congratulated him and said: "I was at your performance and I believe I never in my life was so thoroughly amused. I screamed with laughter. You are terribly funny, Herr Wagner!" Without noticing the astonishment on the faces of the composer and the bystanders he went on, "Think of it, it was nearly an hour before I recognized you with your face smeared with white paint and with your curly wig!" The several groups around them had ceased talking and the curious glances directed toward him brought Lord P. to the realization that he must have said something extraordinary, whereupon he questioned Wagner and it finally developed that instead of getting into the concert hall where he had confidently believed himself to be, he had spent the evening at a variety performance in the same building, and among the clowns he had finally singled out to his own satisfaction Wagner, whom he had come to see. We cannot help wondering, considering that he made no claims to be a devotee of music, whether his congratulations would have been quite as warm, had he found his way into the right hall?

ARTHUR M. ABELL.

### Arthur Van Eweyk in Milwaukee.

The musical season in Milwaukee was opened with a song recital by Arthur von Eweyk, the famous baritone, formerly of that city, now of Berlin. The singer scored a great success, as will be seen by the following criticisms:

Milwaukee's musical season was opened auspiciously Thursday night in the Pabst Theater with the song recital of Arthur Van Eweyk. Every loyal Milwaukeean cannot restrain a thrill of pride when enjoying the finished vocal art of an old time resident of the city. Mr. Van Eweyk spends too much of his time singing in Germany and too little with the music lovers of Milwaukee, who always accord him the distinguished praise and spontaneous ovations which he deserves.

In his rugged, robust, dramatic interpretation of the good old German ballads, Mr. Van Eweyk is at his best and often reminds one of Bismarck. But Mr. Van Eweyk does more than sing with a robust tone and make choral climaxes. He always colors his singing to suit the varying moods suggested by the text. From the majestic, irresistible, martial stride of "Die Ehre Gottes" of Beethoven, to the mellifluous cadences and rhythmical lilt of Loewe's "Susans Begräbnis," represents a range of vocal interpretation which stamps Van Eweyk's singing as masterfully flexible.

Ballad singing is always difficult, since it involves a quick change of moods, the minute studied adaptation of notes to text which may develop into artificiality if musical judgment is not sound, but Mr. Van Eweyk was always en rapport with his audience. His warm sympathetic tone was evident in such songs as Schubert's "Der Wanderer," which carried a strange, plaintive appeal. In Schubert's "Der Musensohn," the precision in placing tones and phrasing was striking. Schumann's "Der Hidalgo" was impressive because of volume and dramatic fervor. The quiet repose expressed in "Auf Flügeln des Gesanges" by Mendelssohn was remarkable for purity of tone and tasteful shading. The delicious beauty of minor strains in Mendelssohn's "Frühlingslied" should have warranted a repetition, such as occurred with several other numbers.

The series of songs by the ex-Milwaukeean, Hugo Kaun, was applauded vigorously. With music of solid massive caliber, composed by a Milwaukeean and sung by another artist from the same city, Milwaukee has achieved well in musical fields. Mr. Kaun is most convincing in such songs as "Am Heimweg." Here there is no striving for exotic effects, no strange melodic successions.—Milwaukee Journal, October 14, 1910.

Mr. Van Eweyk won an ovation. He was in glorious voice, singing with a mellowness of tone and revealing in his songs a high degree of the art of interpretation. He took his audience on a varied excursion through all sorts of moods, from grave to gay, and he was equally delightful in Beethoven's majestic "The Heavens Are Telling," in a delicate Mendelssohn song, in Schubert's melancholy "Der Wanderer," or in the dramatic recitation of Loewe's "Archibald Douglas."

There is one thing about Mr. Van Eweyk's singing that places him in an artistic altitude above some other renowned interpreters of German lieder. He never outrages musical taste, and does not sacrifice art for dramatic or emotional effect. His is the sort of singing that stands analysis, while it delights and entertains. It is doubtful if Mr. Van Eweyk ever sang better before a Milwaukee audience than he did last night, and the way the audience followed his delineation of song, and expressed its approval in liberal applause, pleased the singer, for he supplemented his generous program with a few encores.

In the delightful interpretation he gave the Hugo Kaun "Gentle Songs," and "Homeward," he made a great appeal to his audience, as he also did in the spirited "Give Me a Steed," by the same author, the galloping and rhythmic "The Smuggler," by Schubert, and other numbers. In his singing of "The Heavens Are Telling," Mr. Van Eweyk released some wonderfully fine organ-like tones, and this number appealed so strongly to the audience that the singer was compelled to repeat it.

Loewe's songs of patriotism, "Heinrich der Vogler" and "Archibald Douglas," were the last numbers on the program. Mr. Van

Eweyk's style is well adapted to the singing of these songs, although he never oversteps the limits of song for declamatory effects. In the strength of big crescendos and in dynamic forte passages, his voice last night was rich and musical.—Milwaukee Daily News, October 14, 1910.

After a Van Eweyk program of such standard character as that of last night there is little to add to what has already been written in these columns of our celebrated singer's voice and his highly refined style of handling it.

Of unusual quality from the beginning, Van Eweyk's basso-baritone, after twenty years of concert career, has retained most, if not all, of its pliability and peculiarly agreeable mellowness (especially in the lower gamut), and also considerable of its former sonority and carrying quality.

His diction is as intelligible as ever and his remarkably well trained vocal cords are still obedient to a control which is constantly exercised by the singer even in those phases of his subjects where a less careful and reserved balladist, in the display of emotion, might feel tempted to exert his vocal energy above the veiled mezza-voce properly contrasted with harmonized vocal blasts which is still the most striking feature of Van Eweyk's ballad delivery.—Milwaukee Free Press, October 14, 1910.

### Elsa Rau's Playing.

Elsa Rau's appearances as a concert pianist have always proved her to be a young artist of high ideals and serious attainments. The appended notices appeared on her playing in Berlin:

... More temperament and artistic blood is possessed by Elsa Rau, who assisted; a sympathetic pianist, who is always sure of a welcome.—Carl Krebs, in Der Tag, Berlin, January 9, 1909.

... Elsa Rau, who played compositions by D'Albert and Strauss, must be placed on a higher plane. Unfortunately Strauss' piano compositions are too seldom found on our programs. The A major intermezzo can always be depended upon to create a big effect when interpreted in such a finished manner as in this case.—Arthur Lauer, in Die Musik, Berlin, January, 1909.

### Dallmeyer Russell's Historical Recital.

Dallmeyer Russell will give his second historical piano recital at his East End studio, 914 Ivy street near Fifth avenue, Pittsburgh, Pa., on Thursday evening, December 15. Robert Minardi, the Italian opera tenor, has been engaged to assist Mr. Russell in what promises to be one of the most interesting programs of the season. Mr. Russell's program includes the Schumann fantasia in C major, four songs without words, Mendelssohn; two pieces by Vianna DaMotta, the Portuguese pianist, and an etude, entitled "Exultation," by Adolph M. Foerster, the Pittsburgh composer. Mr. Minardi will sing groups of Italian and French songs.

### Spalding in Leipsic.

(By Cable.)

LEIPSIK, December 8, 1910.

To The Musical Courier:

At the Albert Spalding recital here the artist won a great success accompanied by unusual demonstrations. The enthusiasm of distinguished musicians was added to the plaudits of the public.

SIMPSON.

Kipling's mistaken idea about the impossibility of making East meet West seems to be again disproved by the marriage of Western music and Eastern mysticism.—Literary Digest.

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# MAX WERTHEIM

## NEAPOLITAN MUSICAL NEWS.

NAPLES, Italy, November 21, 1910.

The program of the first concert this season at the Augusteum, Rome, November 6, embraced Rossini's "Semiramide" symphony; Serrao's "Scherzo on Two Notes"; Martucci's "Momento musicale"; Van Westerhout's "Rondo d'Amour"; Palumbo's "Rama," poema sinfonico, and Scontrino's "Symphony Marinareca." At the second concert, November 13 (Maria Giudici, soloist), the following numbers were given: Beethoven's fifth symphony; the funeral march from "Götterdämmerung"; the "Death of Brunnhilde" from "Götterdämmerung" and the "Tannhäuser" overture. Leopoldo Mugnone directed on both occasions. At the concert yesterday Tullio Serafin, director, the Gluck overture, "Iphigenia in Aulide"; "Le Chasseur mandit" by César Franck; a Martucci "Notturno"; a scherzo of Cherubini, and the prelude to the "Meistersinger" comprised the program. At each con-

tion. The King, upon being invited, declined, saying that he would prefer to have this money given to charity. The gala will therefore not take place.

A new opera, "Semiramide," by a gifted young Bolognese composer, Respighi, was first produced last night at Bologna under the baton of Ferrari. The critics pronounce the work of much merit and it will probably be heard in other important Italian musical centers during the season. The leading artists of last evening's performance were Borgatti, Italy's famous Wagnerian tenor, and the soprano, Elsa Bland.

Fernando de Lucia, the eminent Neapolitan tenor, has returned from Paris where his recent appearance with Luna Cavalieri in "Fedora" at the Sardou memorial may be said to have been one of the greatest triumphs of the artist's brilliant career.

The carnival season at the Regio di Parma will be inaugurated this year with "Meistersinger." Among the other works to be presented are "Gioconda" and "Erodiade." Guarnieri is the musical director.

Franz Lehar is in Rome to superintend the rehearsals and first performances of his new opera, "The Brigand's Daughter," by the Scognamiglio-Caramba Opera Comique Company, now at the Costanzi.

An operatic satire entitled "Elektra in Olimpo," music by Bonometti, a young composer of Mantova, and libretto by Krokow, will receive its première in January next, doubtless in Milan. Prominently featured in the work are exaggerations on Strauss' "Elektra," also a character representing the deity of true music and another, the vile deity of commercial music. In one sense, the shade of Richard Wagner is seen sitting at the right hand of Jove.

Yesterday afternoon the first of this season's popular "Promenade Concerts" was given at the Galleria Vittorio and notwithstanding the inclement weather the Neapolitan society folk were out in large numbers. These concerts are given every afternoon and continue until late in the spring.

Richard Strauss' new opera, "Cavaliere delle rose," will have its Italian première at La Scala, Milan, in February. The principal artists in the cast will include Adelina Agostinelli, formerly of the Manhattan forces, New York;



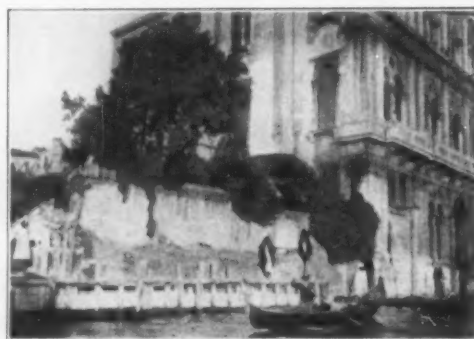
A TABLET BY THE SCULPTOR CADORIN. Recently placed on the Palace Vendramin, Venice, by the city council in commemoration of Wagner.

cert this season the large auditorium has been entirely filled. In fact, for the past three years these orchestral concerts have been the chief musical events of the Roman season. The audiences are smartly cosmopolitan, as practically the entire diplomatic circle turns out and the rich and brightly colored uniforms of the Italian army and navy officers who attend in large numbers make an unusually brilliant assemblage.

Pietro Mascagni has recently been offered the post of general director at the Costanzi, Rome, for three seasons, beginning with 1912. The last of this month he will go to Rome to confer with the "Stin" in regard to this contract. It has been reported that he might assume the managerial responsibilities of the theater as well as the artistic direction. According to the Giornale d'Italia, this was the nature of the proposition laid before the maestro.

The announcement of the Neapolitan Società di Concerti will soon be published. Among the artists who have already been booked for appearances with this orchestra are Kubelik, Godowsky, Titta Ruffo and the young American soprano, Meta Reddish. Serafin, Mancinelli and Mengelberg will be brought to Naples, each to direct several concerts in the series.

The King and Queen came to Naples this morning to be present at the unveiling of three new monuments, one being of the late King Humbert. A gala performance of "Aida" was arranged for this evening by the San Carlo management, a special subsidy of \$10,000 having been advanced by the city to cover the expense of the representa-



A CORNER OF THE PALACE VENDRAMIN, VENICE. Where Wagner died in 1883.

Lucrezia Bori, the Spanish soprano; the tenor Armanini and the eminent baritone De Luca.

Two grand opera companies have been doing flourishing business in Naples during the past two months. This week

at the Teatro Bellini, we are having "Papa Martin," of Cagnoni, "La Traviata," "Ione," and "La Forza del Destino." At the Mercadante the week's bill includes Massenet's "Manon," "Werther," "Fra Diavolo" and "Amico Fritz." The performances often rise above the mediocre at both houses and several fine voices have been heard. The prices of seats at each theater range from 10 cents to \$1, with box seats at \$3 and \$5.

A marble tablet has been placed on the Vendramin Palace, Venice, where Richard Wagner spent his last days. A noble verse by Gabriele d'Annunzio is engraved at the base of the slab. The great Italian dramatist is passionately fond of Wagner's works. CLAUDE REDDISH.

## SPALDING IN GERMANY.

Albert Spalding, the American violinist, appeared in Cologne, Germany, November 23, with brilliant success. He is meeting with splendid receptions throughout his European tour. He played in Hamburg, November 29. In Frankfurt, where he also very recently appeared, the impressions of a prominent Frankfurt musician are given as follows:

For the first time we heard Albert Spalding, the violinist virtuoso, whose Berlin successes have already been familiar to us—and we were not disappointed. The high musicianship of the artist at once appealed to us. His technique leaves nothing to be desired and his interpretations are those of a master in his art. Charmed in the Handel, surprised in the admirable execution of the Bach minuet, we were fully conquered by the magnificent Max Reger sonata, superbly done.

A most delicate touching interpretation, however, was displayed in the Schumann numbers, and the difficult rondo capriccioso by Saint-Saëns was fairly dazzling in brilliancy and French grace.

Translations of criticisms from two Frankfurt papers follow:

Mr. Spalding, the American violinist, was accorded a very enthusiastic reception. A musician rather than a mere virtuoso, he interpreted the A major Handel sonata and the minuet and prelude from Bach's sixth sonata in the purest style. His beautiful tone was particularly appealing in the "Gastemmelodie" and in an adagio by Schumann.—Frankfurter Zeitung, November 25, 1910.

Only a violinist of the most extraordinarily artistic qualities could render in such a manner the difficult A minor sonata for violin alone by Max Reger.—Frankfurter Nachrichten, November 25, 1910.

## Triumphs for Florio's Pupil, Tomaso Egani.

Elfert Florio has had more tidings of his pupil, the tenor, Tomaso Egani, whose triumphs in opera abroad have been chronicled in THE MUSICAL COURIER. This time Mr. Egani has scored a brilliant success in Nice, as the following translation from a French paper testifies:

EGANI AT THE OPERA HOUSE, PLACE GARIBOLDI.

Tomaso Egani, tenor, in the title role, triumphed and scored a great success. This young American tenor is a splendid artist and possesses a most beautiful voice. Sings and acts most artistically. He was applauded heartily and was called out fully a dozen times. At the end of the last act he was forced to repeat the famous canzone, "La Donna e Mobile," and the audience broke into a storm of applause.—Journal de la Corniche, Nice, France, October 16, 1910.

A criticism from Italy of a performance last April, when Mr. Egani sang the role of Alfredo in "Traviata," is more evidence of the high standing this singer has on the Continent. The notice reads:

TOMASO EGANI SCORED SUCCESS IN "LA TRAVIATA." Egani became a great favorite here while living among us last season. He already won the love and admiration of all the music loving people. In "La Traviata" he showed himself to be the master of his beautiful voice. He sings with warmth and fervor and scored a great success triumphing both in his singing and graceful acting. His pronunciation of Italian is very correct, really marvelous. Egani is destined to become one of our greatest tenors.—Il Corriere di Genova da Finalmario, Italy, April 21, 1910.

In the first act of "Lohengrin" Slezak looked a Hercules wrapped in tinfoil.—New York Herald.

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# TRIUMPHS OF CARL FLESCH, THE HUNGARIAN VIOLINIST.

THE FOLLOWING REMARKABLE TRIBUTES FROM THOSE TWO GREAT EUROPEAN ART CENTERS, BERLIN AND VIENNA, ON THE PLAYING OF CARL FLESCH, THE CELEBRATED VIOLINIST, STAMP HIM AS A STAR OF THE FIRST MAGNITUDE AND PLACE HIM IN THE VERY FIRST RANK AMONG THE FEW REALLY GREAT VIOLINISTS OF OUR DAY.

A new star has appeared on the concert horizon of Vienna. Although his appearance was long since heralded by other musical observers, he has only just been heard and applauded in Vienna, in spite of the fact that he is Viennese by education. The violinist Karl Flesch held his first concert in the large hall of the Musikverein, and it was a success of unusual significance and import. From the very beginning, in the first movement of the Beethoven concerto, he won the critically disposed public; and he kept gaining ground from movement to movement. If in this he proved the beauty of his tone and classic excellence of his conception, he certainly showed also in the Bach solo sonata which followed his extraordinary ability in polyphonics. His playing was powerful and at the same time transparent in its clearness. The Brahms concerto closed the program part of the concert, but the enthusiastic public compelled the artist to add several encores. Flesch is one of the best violinists of the present. We can only hope that we shall be able to count him among the guests who return to us annually.—Wiener Mittags Zeitung, Vienna, March 1, 1910.

Still more perfect, riper, fully matured in the highest sense, appears Carl Flesch, who played the Brahms concerto in the first concert of the Tonkünstler Orchestra. We heard him in this last year and realized a new depth in the wonderful work. How noble and affecting sounded the adagio under the bow of the artist! To the first movement he gave repose and breadth, to the finale grace and thrilling rhythm. Every phrase seemed animated by an inner fire born of deep feeling. In his ability to keep himself in hand, in the discreet, yet animated, working up of climaxes, one recognized the distinguished musician and artist.—Illustriertes Wiener Extrablatt, Vienna, November 4, 1910.

In a like manner the Brahms concerto, which Carl Flesch performed, took on, so to speak, a new lease of life. Not only complete mastery, intellectually and technically, but the last movement surging onward like a stream of fire, every tone saturated and scintillating with color, in every melodic phrase hidden wealth, a blossoming forth into the most perfect bloom.—Wiener Abendpost, Vienna, October 29, 1910.

Karl Flesch, an Austrian by birth, although he has lived for years outside our borders, celebrated a great triumph in his concert in the large hall of the Musikverein. When one speaks of the very great violinists his name can no longer be forgotten. If his thoroughly classic delivery of the Beethoven concerto surprises and if his extremely refined and pellucid mirroring of the Bach G minor bewilders the connoisseurs, it must be confessed that his comprehensive conception of the Brahms D major concerto delights every one and compels the highest admiration. In his method of complete subordination of the virtuoso he reminds one among musicians of Joachim and Rosé. Art is first of all with him and is not to be belittled. It is, of course, much easier to interpret a work according to one's own ideas than to pursue the design of the composer and respect his wishes regardless of all else. This ability to sink himself in a work of art, to become one with it, lends remarkable value to Flesch's performances. We hope to hear him oftener than formerly.—Neue Freie Presse, Vienna, February 5, 1910.

Similarly Karl Flesch, the most gifted artist ever turned out by Professor Grün's Master School, sought to expound the art of Brahms. At the first concert of the Tonkünstler Orchestra he played the Brahms violin concerto with captivating, rapturous sweetness of tone and an intimacy which drew out freely all that is most sympathetic in this serious music. Flesch is one of those significant artists who only outwardly preserve the utmost composure. It imposes a terrific strain to give such a deeply intellectual rendition, as well as requiring considerable physical endurance, and at the same time to pre-

serve such composure. It is admirable self-discipline and at the same time a sacrifice of cheap success.—Neues Wiener Journal, Vienna, October 18, 1910.

Of several violin virtuosos whom I have heard in the last few days Karl Flesch is the most important. He not only towers above most of his colleagues here who are of



CARL FLESCH

note, but above most others, to such a height that when one calls to mind the living violinists his name must be put among the very first. He played on Saturday the E major concerto and the G minor sonata for violin by J. S. Bach, of which I was, unfortunately, able to hear only a part. This was, however, overwhelming in its intellectual ripeness, true to the style of the old master and technically perfect. In calling to mind the most difficult tasks in violin literature, the works of the old Sebastian stand at the head, and we must now look upon Flesch as their most remarkable interpreter. The closing number was Joachim's "Hungarian" concerto, which, in spite of its prodigious length, is willingly met with. A strain of youthful ardor and enthusiasm runs through the piece, helping along its lighter and more meaningless moments. Added to this is wealth of treatment of the orchestra part and enormous technical demands on the solo instrument; there is much to be heard and studied over in this concerto. Flesch deserves admiration for the evident ease with which he solved the technical problems of this composer-virtuoso, which are in such contrast to those offered by Bach.—Vossische Zeitung, Berlin, March 2, 1910.

Among the violinists whose artistic fame is well established is Carl Flesch, and therefore the unusual interest in his concert in Beethoven Hall on Saturday was only natural. With the Philharmonic Orchestra under the leadership of Dr. Ernst Kunwald the artist performed the Bach E major and the Joachim "Hungarian" concertos; between these came the Bach G minor sonata for violin alone. The genuine strength of feeling as regards

expression and the plastic clarity of form attained compelled every one to new admiration.—Reichs Anzeiger, Berlin, March 1, 1910.

Among the concerts in which the critic can unrestrainedly join in the chorus of joyfully applauding listeners was that of Carl Flesch, the famous violinist, who played with the Philharmonic Orchestra Joachim's concerto in Hungarian style and the Bach E major concerto, giving between these Bach's G minor sonata for violin alone. With him the blending of conception and ability to carry out his idea created a resulting performance in which his brilliant virtuosity, nobility of tone and warm-blooded animation arising from healthy musical feeling united in a harmonious whole of enchanting beauty and charm, which held his listeners spellbound.—Deutsche Warte, Berlin, March 3, 1910.

A real triumph was celebrated by the violinist Carl Flesch. The listener could scarcely compose themselves after his playing of the Joachim "Hungarian" concerto. And the artist, indeed, has at his command remarkable qualities: a dazzling technique which no difficulties seem to daunt, a beautiful, robust tone and a vivid musical perception which, although it does not show in equal strength in all works, wherever it is awakened by a subject in sympathy with the nature of the artist, simply exhausts its possibilities.—Der Tag, Berlin, March 5, 1910.

## MUSICAL KIRKSVILLE.

KIRKSVILLE, Mo., December 3, 1910.

Never before in the history of the Norman School has there been so much emphasis placed upon efficiency in musical education. During the last five years the music department has grown rapidly from a short course in sight reading vocalization, harmony and instructions for the piano and violin to a thorough, comprehensive course embracing such conservatory subjects as history of music, biography, form, instrumentation, orchestration, etc. A mature student of average music ability is kept well occupied for five years in completing the Supervisors' Course.

A new phase of musical training has been added this year that is proving invaluable to those who are capable. A sextet, composed of students interested in the teaching of music, has been organized, and is filling engagements in cities and towns of North Missouri. This work, being highly practical, gives the students opportunity for gaining poise, self confidence, and self control, besides affording means for judging the temper of strange audiences and giving the people a taste of first class music rendered by amateurs. This student sextet is composed of Ada Cochran (soprano), Allethea Norfolk (mezzo soprano), Byron Beatty (tenor), Clyde A. Dorsey (basso), Rowland Marston (baritone), S. Barret Stout (tenor), Professor Biggerstaff (accompanist). The organization is under the management of President John R. Kirk and D. R. Gebhart, director of music.

During the week beginning November 7 the sextet filled several engagements, chief of which was the appearance before the Missouri State Teachers' Association in session at St. Joseph November 10-12. So well was the program rendered that the Missouri teachers could scarcely believe that the young men and women were not professionals. The concert pleased from first to last, and with such results that several appointments with school superintendents and principals have been arranged for the near future.

It should be mentioned that the students of this sextet, while not specializing in music, are at the same time carrying on their general education through academic subjects; in fact, not one of them would be permitted to make a speciality of music and neglect the regular subjects in the Normal School. The purpose is to make well rounded musicians who have, at the same time, good general education. Only such produce the best results in the public schools.

FRED E. BROOKS.



ARRATTE, DENESBURG, 34.  
Moscow, Russia, November 25, 1910.

The Moscow season this year will be rich in music. The subscription concerts with orchestra alone will number fifty, as six different musical societies have arranged programs for series of symphonic concerts. The Imperial Russian Musical Society will give ten concerts conducted by Emil Kooper, the highly gifted Russian conductor and well informed musician. They have arranged for another ten under the conductorship of Serge Vassilenko, the very remarkable composer of symphonies and symphonic poems, which are worthy of being widely known. The programs of these concerts will contain the works of composers ranging from Bach up to the present time. Those so called historical concerts under Serge Vassilenko are given on Sunday afternoons and are therefore well attended by young people on account of the low prices of admission.

The first concert of the Imperial Russian Musical Society was devoted to the memory of Schumann, and the soloist was the brilliant pianist Gottfried Galston, one of the famous pupils of Leschetizky, who did his master honor by an excellent performance. He was warmly applauded. At the second concert we had the French artists, L. Capet (violinist) and M. Casadesus, who interpreted Bach and Mozart and other classical music in the most marvelous manner.

The Philharmonic Society has announced eight symphonic concerts under the conductorship of eminent celebrities, such as Fauré, Mengelberg, Mottl, Weingartner, Rachmaninoff, Ziloti. The first concert took place on Saturday last (November 12) and was led by a young Russian conductor, M. Koats, who showed himself highly talented and led with great feeling Russian music, as well as Strauss' "Tod und Verklärung."

Sergei Kussewitzky's symphonic concerts, which are to be nine in number, will be conducted partly by himself and partly by Oskar Fried, from Berlin. The second concert, which took place November 3, was conducted by Arthur Nikisch. The first concert was of great interest as Godowsky was the soloist and played Brahms' B flat piano concerto with his usual virtuosity and skill. Kussewitzky was the conductor and opened the evening with Beethoven's eighth symphony and for the close produced Scriabine's "Extase," which made again a strong impression chiefly on account of its harmonies and rhythms.

The second of Kussewitzky's concerts had Nikisch for its conductor. He was especially well received on this occasion. Fifteen years have elapsed since the time when Tchaikowsky, while abroad, had been deeply impressed by Nikisch's musical genius and had invited him to come to Moscow to conduct several concerts of the Imperial Russian Musical Society. Nikisch came and met with great success. From that time he has come nearly every season, gaining triumphs, and has become a warm favorite with the Moscow public. His concert on November 3 in the present season was a real fête for him. Flowers were rained upon him, presents of silver and gold were given to him, and highly appreciative speeches were made. In a word it was a very interesting occasion for every one concerned. The program consisted of the works of Tchaikowsky as Nikisch wished to show the high esteem in which the memory of the beloved composer is held not only by his compatriots but also by the whole world.

While here Nikisch conducted also two other concerts, of which the whole program consisted of works by Wagner. They were splendidly led.

While speaking of great concerts I must not forget to mention the oratorios which are given by the society founded by V. Boolytsheff. It consists of a selected body of choir singers and first rate soloists engaged for each performance. Haydn's "Seasons" was performed exceptionally well. Boolytsheff does not confine his interests to

oratorios; his chorus of singers has just given, under his conductorship, an evening at which were sung chants of the old Nederland school. The performance was excellent.

The Society of Russian Music, founded by Arthur Koegin (a lawyer by profession) has arranged a symphonic concert in memory of the Russian composer Mili Balakirew, who died last May. After the demise of Glinka, Balakirew headed the movement in Russia for national music, with which were connected César Cui, Modest Moussorgski, Borodin and Rimsky-Korsakow, great composers all of them, who now are widely known and appreciated. It was very fitting that a concert should be given in honor of Balakirew by the Society of Russian Music.

Siegfried Wagner visited Moscow at the beginning of the season. He arranged a program of his own works and those of his father's: "Tannhäuser" overture, scenes of "Tristan and Isolde," etc., and made a very good impression. The Moscow public appreciated very much the talented conductor, who gave us opportunity to become



MOSCOW'S FAMOUS KREMLIN.

acquainted with some of the Bayreuth traditions in certain works of Richard Wagner.

ELLEN VON TIDEBÖHL.

#### Gogorza in Three Cities.

Three of the leading cities, Boston, Baltimore and St. Louis, were favored recently by visits from Emilio de Gogorza, the baritone. What three of the best papers in these cities said of his singing is recorded in the subjoined paragraphs:

Mr. de Gogorza was applauded enthusiastically. He sang Massenet's air with finish and in true romantic spirit. He sang the other songs, especially the Spanish group, with his well-known art. To this group he added Figaro's air from "The Barber of Seville," which he delivered with gusto and fluency that is the gift of the Latin race.—Philip Hale, Boston Herald, November 10, 1910.

Mr. de Gogorza accomplished the almost unheard of vocal feat of singing in Italian, French, German, English and Spanish with well-nigh perfect enunciation and a purity of intonation which few baritone singers can lay claim to. His presentation of that beautiful song by Giordani, "Caro mio ben," was alone worth the effort of reaching the club at 1 a. m. Brahms' "Feldensamkeit" was splendidly sung in true German style and power and convincing beauty, and the difficult "Cacilia," of Richard Strauss, most effective. It is needless to say anything about the singer's rendition of the fine old English song, "Drink to Me Only with Thine Eyes."—St. Louis Globe-Democrat, November 17, 1910.

To hear with understanding is, of course, the acme of enjoyment, but to hear the succession of beautiful musical tones, even if one does not thoroughly comprehend all the beauties, is to say the least of it, exquisite pleasure. And this keen delight was experienced by the audience yesterday afternoon when M. de Gogorza sang. He stands pre-eminent as a singer among baritones, because he is possessed of practically every requisite to enable him to fill his calling successfully. His vocal organ is of really beautiful and musical quality and even in all the registers. His work is full of character and his tone coloring such that everything he sings is less a song than a vocal tone picture.—Baltimore Sun, November 19, 1910.

In Baltimore, Mr. de Gogorza sang under the auspices of the Peabody Institute. In St. Louis he sang for the Wednesday Club and in Boston for the Apollo Club.

#### Hutcheson to Play with Orchestras.

Ernest Hutcheson, pianist, whose second Mendelssohn Hall recital on November 28 proved even a greater triumph than that given a fortnight previous, has been booked to appear with a number of symphony orchestras this season, among them being the Philadelphia Orchestra, the New York Philharmonic, the New York Symphony and the Theodore Thomas Orchestra of Chicago.

#### Nordica's Wagnerian Festival Concerts.

It will gladden the hearts of many of Madame Nordica's New York admirers to hear that the great American prima donna will give two Wagnerian festival concerts in Carnegie Hall, Wednesday afternoon, January 4, and Tuesday afternoon, January 10. The singer will have the assistance of the New York Symphony Orchestra. Many of the boxes have already been taken.

#### MUSIC IN MEMPHIS.

MEMPHIS, Tenn., December 6, 1910.

There seems to be a "calm after the storm" of musical attractions which Memphis has enjoyed, and, except for the private musicales and regular monthly programs of the music clubs, there will be little doing among musicians of the city for December.

The large church choirs are making special preparation for Christmas song services. Prominent among these are: First Methodist Church Choir with Herman Kellar, director, and First Baptist Choir under the direction of Edmund Wiley. Special music will be heard at St. Mary's Cathedral and Grace Church, for which frequent rehearsals are being held.

After the holidays it is expected that musical affairs will be taken up with renewed interest. The Memphis Symphony Orchestra, the Beethoven Club, and the Memphis Choral Society are planning for a Spring Festival and the announcement of formulated plans will be made immediately after Christmas.

Mr. Boutell, director of the Memphis Choral Society, will instruct the class at the meeting Monday evening in the Woman's Building, when every member is earnestly requested to be present. The choral class is doing excellent work and it is expected that it may be able in some manner to assist at the spring musical festival which is being planned.

Under the direction of Mrs. E. T. Tobey a delightful program has been arranged for Saturday, December 10, to be presented by members of the Amateur Music Club. Following the program a social hour will be spent.

December 6 is the date set for the coming of Liza Lehmann with six eminent soloists, the concert to be given in the Jefferson Theater. Madame Lehmann comes as the third attraction in the "all star" course being brought to Memphis by Mrs. John A. Cathey. Madame Galski, who has appeared this season under Mrs. Cathey's management, was greatly appreciated by the music loving public.

Mrs. Edward MacDowell has accepted the invitation of the MacDowell Club of this city and will be the guest of that organization on December 15. Several members of the club have arranged private entertainments for the distinguished guest and there will be a reception given in her honor in the club rooms. Mrs. MacDowell has ever taken great interest in the little club which bears the name of her eminent departed husband. Last season she presented the club with a portrait of the composer.

December 17 is the date set for the anniversary of the birth of Beethoven and in remembrance of the composer whose name it bears, the Beethoven Club members will entertain their friends with a musical program and informal reception in Beethoven Hall in the Woman's Building. Mrs. W. J. Gillfillan, president of the club, has charge of the arrangements for the afternoon.

NOLA NANCE OLIVER.

#### Prices Soar for Schumann-Heink.

Madame Schumann-Heink concluded the first portion of her concert tour last week, with concerts in Bethlehem and Allentown (Pa.), where she was soloist in concerts given by the Lehigh Valley Symphony Orchestra. She then went to her home at Singac, N. J., to remain until January 2, when she will resume her concert work. The great contralto was the innocent cause of an unusual incident at Bethlehem recently. It seems that when the director of the Lehigh Valley Symphony Orchestra went to the manager of the opera house in that city to make arrangements for the concert, he was asked who was to appear with the orchestra. Upon being informed that it was Madame Schumann-Heink, the manager announced that the customary rental price for the opera house of \$50 would not in this instance prevail. He demanded a contract on a percentage basis, because of the known drawing powers of the noted singer. Upon a refusal of the director to accede to what he considered an unfair business proposition a dispute ensued, which was ended by Charles M. Schwab, who is one of the patrons of the orchestral association. In order to secure the opera house Mr. Schwab purchased the property and installed a manager willing to accept the usual fee of \$50 for the use of the auditorium for the orchestral concert.

#### Artists for Haarlem Philharmonic.

Beatrice Bowman, the American soprano, and Adolphe Borchard, the French pianist, will be the artists to appear at the musicale of the Haarlem Philharmonic Society at the Waldorf-Astoria (tomorrow) Thursday morning, December 15. For the January musicale the program will be given by Alma Gluck, of the Metropolitan Opera Company.



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## FLONZALEY QUARTET CONCERT.

The night of last Tuesday week was one such as would appeal more strongly to a person's physical rather than to his mental or emotional comfort. Yet, in spite of the fact that a small blizzard was raging, a large audience braved the elements and assembled in Mendelssohn Hall, where they were more than repaid for their effort.

The attraction was the Flonzaley Quartet, with a program of great beauty. As at their concerts last year, the enjoyment and enthusiasm were unbounded, such as would cause the stickler for concert etiquette to wince. That this Quartet stands unsurpassed was most apparent on this occasion. It seemed, indeed, as if greater perfection were impossible, and their attainments verged upon the miraculous. To recite the excellencies of the Flonzaley Quartet would be to reiterate what has been said many times. The volume, tone, remarkable orchestral effects, rhythm, attack, nuance and especially the marvelous crescendos, diminuendos and pianissimos, make the Flonzaley work enchanting.

Only three quartets were offered: Mozart's beautiful G major, Debussy's queer G minor, and Haydn's lovely F major (op. 3, No. 5). After hearing the three, one had no hesitation in pronouncing Mozart and Haydn superior



THE FLONZALEY QUARTET.

to Debussy in this field of composition; and one might add that had Beethoven occupied the place allotted to the Frenchman, the program would have contained the names of the three greatest string quartet composers of all time.

The Debussy work has not been heard in this city, in its entirety, since 1902, but, like the Grieg quartet, though not of exceptional musical import, it is, nevertheless, interesting, especially when interpreted by the Flonzaleys. The andantino was deliciously rendered, the final pianissimo dying away like a final breath. Rapturously eloquent was the andante from the Haydn quartet, after the playing of which Messrs. Betti, Pochon, Ara and d'Archambeau were compelled to bow many times before the hearers would permit them to proceed.

It is discourtesy both to the artists and to those who come on time for so many to be late. It does seem, on an occasion such as this, when quietude and concentration are necessary, as if those who had tickets could make an effort to be in their seats promptly. The Mozart number was marred by many entering the hall after each movement. Conversation, rattling of seats and scurrying feet are not elements such as evoke the muse or contribute to the evening's enjoyment.

## Evan Williams in Houston, Tex.

The following paragraphs from a criticism in the Houston (Tex.) Daily Post of November 30, refer to Evan Williams' share in a concert under the auspices of the Houston Quartet Society:

Evan Williams' influence as an artist is directly and strongly personal. There are certain little shades of provincialism in his accenting of some words that I've never heard except in these States of the far South and in Boston. And that little point in itself hereabouts induces immediately the proneness to a sympathetic feeling of almost intimacy—the spiritual sort only, of course.

His first group was composed of Protheroe's settings to three Browning songs. Protheroe is not only an American, he is a Chicagoan, and last night's samples of his style showed that he is distinctly an individual. In the second one of these songs Mr. Williams satisfyingly showed a certain specially beautiful trait that strongly distinguishes all his singing. No matter what may be the dynamic degree of his tonal utterance (whether pianissimo or the biggest fortissimo) the body of the tone is firm—especially marked is this evenness of texture in his most delicately soft shadings.

Last night's selections to be cited as giving special examples of Evan Williams' exquisite refinements in degrees of shading are Jensen's "Murmuring Zephyrs" and Ronald's "Oh, Lovely Night." The latter was an absolutely perfect expression in music of a mood most sweetly serene, at times rising gently into a poetic ecstasy.

By far the finest performance of the entire evening was the aria from the "Queen of Sheba." Supreme was the dramatic power of the recitative address and as the singer's voice swept into that noble curve of melody, "Lend Me Your Aid," the effect was even more inspiringly, the listener's heart drove the blood so wildly through the veins that one lived a whole day's worth in about two minutes.

The final group was throughout delightful, too, but almost anything conceivable would come as an anti-climax after that "Lend Me Your Aid." There was a certain effect of portamento—very slight—which Mr. Williams made in the opening passage of the Haydn "Spirit Song" which I hope no teacher or student of singing in the audience last night missed.

Certainly a very considerable factor in the perfection of Mr. Williams' work last night and of the people's enjoyment of it was the exquisitely fine style in which his accompaniments were played by Sam Swinford, Jr.

At the program's very end, in answer to the protracted applause of his charmed audience, Mr. Williams whispered some direction to Mr. Swinford, and as soon as he had played a bar or so one recognized the air of "Crag y Nos" and remembered that Evan Williams is of Welsh blood, though born an American. And he did sing this old hymn "All Through the Night" in a way to win angels out of heaven if he wanted them.

## Carl Plays at St. Luke's Church.

Another large assemblage of music lovers and members of the parish attended the organ recital which William C. Carl gave at St. Luke's Church, in an outlying ward of New York City, Tuesday evening of last week. The regular organist at this church is Charles Whitney Coombs and the rector is the Rev. Dr. G. Ashton Oldham. Mr. Carl's program included these numbers:

Largo e Maestoso, symphony in D minor.....Guilmant  
Allegro, symphony in D minor.....Guilmant  
Canzoncina (new).....Bossi  
Pastorale in F major.....Lemmens  
Fugue in D major.....Bach  
Fantaisie Souate, op. 16 (new).....Holme  
Andante (known as the clock movement).....Haydn  
Meditation (alla Pastorella) (new).....Vrethblad  
Variations de Concert (with pedal cadenza).....Bonnet  
Caprice in B flat (requested).....Guilmant  
Morceau de Concert (MS.) (new).....Silver  
(Dedicated to Mr. Carl.)

A Chicago preacher says that operas drive people to violence and impassioned crime. He should hear "Traviata" on an off night.—New York Morning Telegraph.

## Many Bookings for Christine Miller.

Christine Miller, the contralto, has been engaged by seven of the leading male choruses of the country, and these bookings together with two more last spring with the Mendelssohn Glee Club, of New York, make it apparent that the popular singer has scored a record. Her popularity is very great. Because of conflicting dates, Miss Miller was obliged to refuse engagements to sing in performances of "The Messiah" with the Milwaukee Arion Club; the Milwaukee A Capella Chorus, the Washington, D. C. Oratorio Society, and three performances in Lindsborg, Kan., where they are to give a festival of "Messiah" presentations. Miss Miller was also compelled to refuse an offer from the Haarlem Philharmonic Society of New



CHRISTINE MILLER.

York, because a previous booking prevented her accepting the same.

Miss Miller's engagements up to date include the following:

Soloist with: New York Symphony Orchestra (spring tour of eight weeks), Pittsburgh Symphony Orchestra (seven concerts), Cincinnati Orchestra.

In oratorio with: New York Oratorio Society (two "Messiah" performances), Cleveland Mendelssohn Club, Buffalo Clef Club, Evanston, Ill., Musical Union.

With prominent male choruses: Boston Apollo Club, Chicago Mendelssohn Club, Cincinnati Orpheus Club, Minneapolis Apollo Club, Indianapolis Männerchor, Pittsburgh Male Chorus, Springfield, Mass., Orpheus Club.

In complete recital: Chicago Travel and Arts Club, Toledo Eurydice Club, Duluth, Minn., Matinee Musical: Appleton, Wis., Artists' Course; Winona, Minn., Artists' Course; Pittsburgh, Pa., College; Meadville, Pa., Alleghany College; New Wilmington, Pa., Westminster College; Warren, Pa., Conservatory; Sewickley, Pa., Woman's Club; Oil City, Pa., Schubert Club, and many others of less prominence.

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## AN AMERICAN TRAINED OPERA SINGER.

An illuminating chapter might be written at this time about the great singers in this country who by their voices and singing prove that the art of bel canto is not extinct nor in danger of becoming extinct. Bonci, Melba, Nordica and Tetrassini—a glorious quartet—are making tours, and then we have Caruso and Amato at the Metropolitan Opera House, two more illustrious exponents of beautiful singing. Besides these older and experienced artists, we have some younger singers who have had the benefits of training quite as remarkable as these world famous prime donne, tenors and baritones. Best of all, among the younger singers some of them received their entire training in this country—or to come closer to it, right here in New York.

Long ago, THE MUSICAL COURIER went on record in the matter of advising young Americans to remain at home and have their voices placed by native American teachers, or teachers of foreign birth who are making their homes in America. Among the native instructors who can claim an eminent place as a vocal teacher of the bel canto school, the name of Lena Doria Devine stands in the foremost rank. Madame Devine is a pupil of the late Francesco Lamperti, the Milan maestro who followed in the footsteps of Porpora and other early Italian masters who gave the world this wonderful art of beautiful singing. It was from Lamperti and other European masters that Madame Devine gained the knowledge and experience which fitted her to win fame.

The studio of Lena Doria Devine is in the Metropolitan Opera House Building on Broadway, Thirty-ninth and Fortieth streets. In this studio one hears every day the same kind of voice training that made Lamperti celebrated. The method, if one may call it that, is based upon logic and science—logical because it can be explained in simple English, and scientific because it develops the voice to gain beauty, power, control, and along with the vocalization, aids the student to become an artist. This method of the Italian masters which Madame Devine teaches, is a slow one. The quacks who advertise that they "turn out artists in two years or less time" fool no one. It cannot be long before the law will deal with such. Meanwhile, let us consider some of the pupils trained by Madame Devine. There are several who do her credit abroad, but they can wait. At present there is one, Blanche Duffield, now prima donna of the Aborn Opera Company, who is doing much to seal the superiority of the American training over that of the schooling many singers get abroad. Where will one find a singer, a young singer, whose voice is more beautifully placed than Miss Duffield's? It is a lovely voice and after six or seven years' study with Madame Devine, Miss Duffield challenges admiration by her lovely art. The tone production shows that the registers have been beautifully blended and in such essential matters as diction, style and finish, Miss Duffield is the equal of singers of her age engaged at the Metropolitan Opera House, or the Boston and Chicago Opera Houses. She sings many roles in different languages. The performances by the Aborn Opera Company are in English and Miss Duffield has won much praise for her pure enunciation. As Arline in "The Bohemian Girl" she has captivated audiences everywhere. Miss Duf-

field's career is quite well known to many readers of this paper; her successes in concert with Sousa and several orchestras are recalled, but the future is growing brighter for this artistic singer. She has many roles ready and that she can sing them in several languages is another asset in her favor.

The matter of diction is something that many unintelligent vocal teachers make hard for their pupils. If they all followed Madame Devine's way and the way of the late Julius Stockhausen of Frankfort-on-the-Main, the difficulty of singing in a foreign language or the native tongue would never puzzle the brains of students. Stockhausen



BLANCHE DUFFIELD.

used to say to his pupils in Germany: "Sing German as you do Italian."

Madame Devine tells her pupils: "Sing English as you do Italian."

Of course every educated man and woman is aware that there is very little difference in pronouncing the vowels in the modern languages used in singing. At the Devine studio this feature of languages is made clear, and so real progress is made. The Italian taught at the Devine studio is not English Italian, but the pure liquid Tuscan which is the pride of all great singers. Madame Devine adheres to certain examples of song, for she believes that if pupils can sing them well, no others will seem hard to them. Such songs, for instance, as "Caro mio

ben" by Giordani and "Pur dicesti" of Lotti are numbers which Madame Devine has her pupils sing after they arrive at a certain stage of development. She believes that this lovely suave style of song not only awakens the thoughts of the beautiful in the minds of the pupils, but helps them to acquire a model in singing legato.

When it comes to the florid school, Madame Devine is quite as ready with examples. This clever and accomplished woman does not share the belief that the coloratura school is a thing of the past. In view of the number of brilliant exponents of this school now making tours in these United States, Madame Devine will not find it hard to convince others that her faith is founded upon the strongest evidence.

Besides Miss Duffield to do credit to the Devine training, there are other singers from the studio who are in the public eye. Bessie Abbott, with her sister Jessie (who were then known as the Pickens twins), received their first instruction by taking daily lessons from Madame Devine. Up to the time Jean de Reszke heard Bessie Abbott she had received lessons only from Madame Devine. Vera De Rosa, a young Italian singer, now with a Broadway production, is soon to have a star part in an opera which Arthur Hammerstein will bring out. Miss De Rosa sang at the Manhattan Opera House last season. While she was heard in minor parts only, the singer made a deep impression upon her manager and colleagues by the beauty of her voice and her exquisite method of singing. This little artist was one of the three girls chosen by Dr. Miller after examining one hundred who had perfect vocal chords. The world is very soon to hear more from this fascinating human songbird. There are many other pupils, and they will be treated in future articles.

### Music in Sacramento.

SACRAMENTO, CAL., December 7, 1910.

The Saturday Club met Saturday evening, November 19, at the Congregational Church. Edna Barnes opened the program, playing the Haydn sonata in F major. Florine Wenzel followed, singing "I Cannot Help Loving Thee," by Clayton Johns. Another piano number played by Elizabeth Sonne included the Rubinstein barcarolle in A minor; Mrs. Edward Wahl, violinist, played a melody by Arthur Foote. Stella Elkus, pianist, played the allegro from the Haydn E flat sonata. Mrs. Charles Mering sang a song by Tosti. Edith McDonough, another member of the piano section of the club, played the Chopin fantasia impromptu in C sharp minor. Mrs. J. N. Wilson sang an arrangement of the barcarolle from Offenbach's "Hoffmann's Tales." Mrs. Sidney M. Phillips closed the meeting with two piano numbers, Moszkowski study, op. 18, and "Arion" by Kroeger. Tuesday evening, November 22, the club enjoyed a song recital in the Clunie Theater given by Nellie Widmann Blow, mezzo-soprano, assisted at the piano by Albert I. Elkus. Mrs. Blow sang songs by Brahms, Strauss, Wolf, Van Eyken, Coombs, Del Riego, Elkus, Bond and Hildach, and arias by Meyerbeer, Handel and Saint-Saens.

### Westbrook Festival Chorus.

The Westbrook (Maine) Festival Chorus is an organization consisting of sixty mixed voices, with Mrs. J. O. Winship, president; Mrs. A. C. Cloudman, vice president; Walter Henderson, treasurer; Flora Jackson, secretary, and Mrs. George J. Akers, conductor. Mrs. Akers is also the organist at the Warren Church in Westbrook.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES), }  
Cable and Telegraphic Address: "Delmaheide-Paris," }  
PARIS, November 28, 1910. }

The dominical concerts are now fully in operation, those of the Conservatoire completing the list on Sunday last. The late regretted Georges Marty wished to modernize the weekly program somewhat, and this wish M. Messager intends carrying out. He conducted yesterday the "Symphonie Heroïque" of Beethoven. Madame Alem-Chéné, a former first prize for piano, interpreted Beethoven's G major concerto with musical expression and technical skill. Most interesting were the first auditions of Saint-Saëns' "La Nuit" (chorus for female voices) and Balakirev's "Thamar." In the former work Mlle. Campredon's voice thrilled out to the finest hidden measure the music poetry of this "Night" harmony dedicated to Edouard Colonne.

\*\*\*

It would seem that the musical taste of M. Antoine (director of the Odéon) is responsible for part of the programs last Sunday at the Theatre Châtelet and at the Salle Gaveau. The music of two pieces of the Odéon "La Faute de l'Abbé Mouret," by Alfred Bruneau, and "Claudie," by Hillemacher, was cleverly rendered. Mlle. Ventura and M. Joubé in the former won merited applause. The Colonne concert, under Gabriel Pierné's direction, opened with the overture "Gwendoline," by Chabrier. In César Franck's "Redemption" Rose Féart sang the air of the archangel with graceful surety. This was followed with an audition of "Danses Polovtsiennes" with choruses, by Borodine. The ninth symphony of Beethoven, with Rose Féart, Mlle. Vilmer, MM. Plamondon and Charles W. Clark as the soloists; choruses and orchestra numbering 500 executants, completed the program of the 1,001st concert of the Colonne Society.

\*\*\*

At the Lamoureux concert M. Chevillard opened with a symphony (in C major, by Mozart), and closed with a symphony, that of César Franck in D minor, of which he conducted a fine performance. Aline Vallandri feelingly interpreted Gretry's "Céphale et Procris" (recit. and aria), subjugating all to its fresh spring charm in "Nais-santes Fleurs." An excellent performance was given by Harold Bauer of the César Franck "Variations Symphoniques" for piano and orchestra. Anatole Liadow's "Baba Yaga" was conducted with delicacy by M. Chevillard.

lard. This fanciful little Russian musical myth was produced here in 1907 by Arthur Nikisch at the Concerts Russes de l'Opéra.

\*\*\*

On Saturday afternoon, at the Salle Gaveau, the Hasselmans concert had to be slightly reorganized owing to the indisposition of M. Faber, who had been on the program to sing compositions by Roussel and by Moussorgski with the orchestra. Mlle. Le Same, of the Opéra, kindly replaced him. The young orchestra, counting eighty members, not yet entirely perfect, is full of youthful fire and ardor. M. Hasselmans may be congratulated on his success with the symphony (No. 3) of Saint-Saëns (in which M. Bonnet sustained the organ part), and the "Feuerwerk" of Stravinski (first audition). Maurice Hayot gave a technically clean performance of the Lalo concerto for violin. Fragments from Wagner's "Maitres Chanteurs" brought the concert to a close.

\*\*\*

That talented and popular pianist, Thuel Burnham, continues much occupied in and out of his studio, both as a teacher and concert pianist. He has just been done in



COPY OF BUST IN BRONZE (LIFE SIZE) OF THE PARIS PIANIST, THUEL BURNHAM.

bronze, life-size, by Laure Hayman, a clever sculptress who has done Réjane, Duse, Cavalieri and other celebrities in marble and bronze. The bust of Mr. Burnham (of which a photographic reproduction is enclosed), presents a striking likeness of the young artist and will remain on exhibition in Paris throughout the month of December. During the spring season the bust will be on exhibition

## STUDY MUSIC IN PARIS

American pupils of Paris singing and piano teachers should take advantage of the presence in Paris of Mr. A. J. Goodrich, Address 4 Square St. Ferdinand, Rue St. Ferdinand, Paris, to study harmony and composition. Singing and piano-playing are indefinite accomplishments without the study of the Theory of Music on which they are based. As Americans expect to make American careers they should study theory in English.

in the London Academy. Mr. Burnham will be in London at that time to play a piano recital at Aeolian Hall.

\*\*\*

The concerts illustrative of the history of music continue at the Opéra-Comique and, as usual, at the last concert, Henry Expert gave a short explanatory talk comprising the period from Lulli to Rameau inclusively. Mlle. Nicot-Vauchelet interpreted "Les Fêtes Vénitienes" most seductively. The "Chansons Mondaines," of Morin, were admirably delivered by M. Francell, Nelly Martyl and Lucy Vauthrin.

\*\*\*

Director Carré reproduced at the Opéra-Comique a typical work of the past century in the "Joseph en Egypte," of Méhul. Hauser gave to Méhul dignity in music but Gluck was his preferred master. Méhul's own inclination supplied simplicity of expression and brilliancy of invention. Added to these qualities there is a wondrous purity throughout his work, and with that he arouses emotion, vanquishing the difficulty of a rudimentary and pretentious text in the "Joseph" of Alexandre Duval. February 17, 1807, date when Méhul's "Joseph" appeared, ought to be kept as a great musical anniversary for with it simplicity, proportion and truth in art triumphed. M. Carré has given much thought and careful attention to the mise-en-scène for Méhul's "Joseph"; the result is attractively charming. For the vocal interpretation M. Tirmont reveals himself artist and singer of highest rank; and special notice, among all who are good, must be taken of Lucy Vauthrin as Benjamin. M. Rühlmann conducted the score of Méhul. The public present at this interesting matinee felt to the full the reposeful charm of a work free from love intrigues and phantoms of great emotions. They responded to the beauty of antique purity and simplicity, to a sentiment of high nobility. The effect of the sun rising over the Nile, the resplendency of its growing brilliancy, are musical effects which will remain imperishable. "Le Maître de Chapelle," by Paër, was written in 1824, but rarely played since that time. M. Carré reproduced it in telling manner. It is a product of the Italian school, full of movement and gaiety, and the dialogue is skilfully managed. MM. Delvoye, Mesmaecker, and Mlle. Tiphaine sing this short drollery with great go and brilliancy.

\*\*\*

Shortly we are to have the following operatic novelties produced here: At the Opéra "Le Miracle," by Georges Hùe; at the Opéra-Comique "Macbeth," by Ernest Bloch, and immediately after, "La Jota," by M. Laparra, which is already prepared; at the Gaîté Lyrique Massenet's "Don Quichotte" will be presented.

\*\*\*

A correspondent writes to remind the musical world that Pergolesi still lives though 200 years have passed away since the great Italian musician died. Milan honored the dead man on the anniversary of his birth when Conte Guido Visconti di Modrone organized a splendid concert. The young, living musician, who so well knows how to appreciate the long-dead musician, was himself honored at the end of the performance by the presentation of the

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Order of "Commendatore della Corona d'Italia," sent him by the King. Pietro Mascagni delivered a short address before the performance of Pergolesi's "Stabat Mater" and his opera "Serva Padrona." The exquisite simplicity and beauty of the dead man's music was touchingly brought out by the direction of Conte Guido Visconti di Modrone. Marchesa Paveri di Fontana, Signora Fino Savio and Signor Kaschmann proved artists equal to the high standard of work attempted.

It is reported in the French press that Hans Gregor, the new director of the Imperial Opera at Vienna, has offered Arthur Nikisch, the celebrated director of the Berlin Philharmonic concerts and of the Leipzig Gewandhaus, an appointment for life at a princely remuneration as first chef-d'orchestra in Vienna. M. Nikisch, who is Hungarian by birth, would take up his new duties after April 1, 1911, if the present negotiations are carried out successfully and Leipzig consents to forego the engagement with her esteemed Kapellmeister. The new appointment in Vienna allows of two months holiday during the year, in absences not prolonged beyond a fortnight at a time.

The French Government has bestowed the cross of Chevalier de la Légion d'Honneur on Hans Gregor, who has done much for French lyric art abroad. In 1905 he founded an Opéra-Comique in Berlin similar to that of Paris and has had successfully put on the stage "Louise," by Charpentier; "Pelléas et Mélisande," by Debussy; "Lakmé," by Delibes; "La Damnation de Faust," by Berlioz; "Le Médecin malgré lui," by Gounod.

A new play has been produced that is creating a stir at the Théâtre du Vaudeville. It contains a plot of musical and "Bohemian" interest—a subject on which to build an opera text. The story as told by Pierre Frondaie is in three acts and entitled "Montmartre." Maréchal, a composer, meets Marie Claire (a danseuse) at the Moulin Rouge. She soon tires of a humdrum life and deserts him to become the mistress of a wealthy man, named Logerce. Years later, when Maréchal has become famous, he meets Marie Claire again. This time she deserts Logerce. But the night life of Montmartre eventually proves too strong an attraction and she leaves everything to return to the Moulin Rouge and the night restaurants. The Petit Journal says: "Pierre Frondaie, young and a poet, has given charm and freshness to a paradoxical idyll. A keen observer, he shows us a Montmartre which is real and alive." The Figaro observes that "the concentrated ardor and sorrow, the brilliant and ingenious expressions used, make this play attractive, and not its facile symbolism." Mlle. Polaire, the celebrated dancer, plays the role of Marie Claire. Signori Leoncavallo, Mascagni, Puccini, might discover something to their liking in "Montmartre"—if they looked for it.

At the Paris Opéra this week the representations will be: Monday, "Samson et Dalila" and "La Maladetta" (ballet); Wednesday, "Faust"; Friday, "Aida"; Saturday, "Samson et Dalila" and "La Maladetta."

The Opéra-Comique performances will be: "La Vie de Bohème," "Werther," "Macbeth" (new), "Joseph en Egypte" and "Le Maître de Chapelle," "Fortunio," "Macbeth," "Madama Butterfly."

Opera performances for the week at the Gaité: "Quo Vadis?" "L'Attaque du Moulin," "La Juive," "La Favor-

ite" and "Le Soir de Waterloo," "Le Trouvère," "Quo Vadis?" "L'Africaine," "La Juive," "La Favorite" and "Le Soir de Waterloo." (A pretty full week of activity.)

Charlotte Lund, whose singing is in constant demand for concert, clubs and salon engagements in Paris, was enthusiastically applauded on Sunday evening at the Sainte Genevieve's Club. She appeared on the program for three songs of Georges Hüe, R. Strauss and Del Riego, but was obliged to sing four extra numbers before the applause subsided. Miss Lund, by the by, has just been offered a very flattering engagement to sing a series of opera "representations" at the Royal Opera of Bucharest. This she cannot accept, however, owing to her early departure for America where she is engaged for an extended concert tournee.

Mlle. Yvonne Dubel, of the Opéra, pleaded in court and gained her cause against Madame Peter Reininghaus, a gifted sculptor, who recently executed a statuette of the artiste in the role of Thais. It was understood that the



VINCENT D'INDY AND HIS FAMILY.

work of art was not for commerce, nor for exhibition save with the consent of the parties interested. This agreement had been infringed through the exhibition of the statuette at the last Salon, hence the present suit with judgment for Mlle. Dubel.

DELMA-HEIDE.

#### Music Across the Hudson.

The department of music connected with Hasbrouck Institute in Jersey City Heights gave a concert in the auditorium of the Institute Friday evening, December 2. Gustav L. Becker, the superintendent of the music department, opened the program with the Brahms rhapsody, op. 79, No. 2. Frederick E. Eggert, another member of the faculty, a baritone, sang "Vision Fair," from Massenet's "Herodiade," and then Rudolf Jacobs, teacher of violin and one of the pupils, Rose Levin, played three violin duets by Godard—"Pastorale," "Berceuse" and "Serenade." Pauline Sobin sang "O Mio Fernando," from "Favorita." Walter W. Kreiser played the solo part in the Mendelssohn "Capriccio Brillant," op. 22, with Mr. Becker assisting at the second piano. Mr. Eggert and Mr. Jacobs and Mr. Eggert and Miss Sobin each appeared again in a solo. Then Mabel Shiffen played the solo part in the first movement of Hummel's B minor piano concerto, Mr. Becker again playing the orchestral part on a second piano.

Miss Sobin and Mr. Eggert sang Hildach's duet, "The Passage Bird's Farewell," and then the fine concert was closed by Mr. Jacobs, with Mr. Becker at the piano. These artists united in performances of some gems from the classical period—two movements of the Corelli sonata in D and a sonata by Purcell.

#### Oh, That Musical Courier!

I've just returned from abroad,  
From a little vacation;  
I had, I'm sorry to say,  
Little recreation.  
For I made the trip to Europe  
In search of pleasure and rest,  
And through this I've concluded  
That THE MUSICAL COURIER's a pest.

I'd heard, read and talked enough  
Of music this last season;  
Naturally I wanted rest,  
For I'd a good reason.  
So when I left New York:  
I'd made up my mind,  
To carry out my plan,  
THE MUSICAL COURIER I'd leave behind.

'Twas nice to be at sea,  
Until one afternoon,  
When I found the M. C.  
In the steamer's reading room.  
But this was not quite ail,  
For in London at the hotel  
I saw the postman fall,  
And with him the M. C. fell.

While I was in Paris,  
I went in a cafe;  
I looked for a New York daily,  
But—there that M. C. lay.  
En route to Berlin,  
Through Brussels went the train;  
Saw MUSICAL COURIER,  
And felt a nervous pain.

When I arrived in Berlin—  
Oh, I wouldn't start to tell you,  
What's the use?  
Same old story—nothing new.  
Through whole Europe  
It's the same case,  
You always meet that MUSICAL COURIER,  
Face to face.

Now, if you're in need of rest,  
And you're a musician,  
Don't look for it in Europe,  
For it's a bad proposition.  
(One evening in Europe,  
While gazing at the stars,  
I really wondered  
If the M. C. is sold in Mars.)

So take my advice, my friends—  
You can go—no matter where—  
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Eisenstruckstr. 16,  
DRESDEN, A., November 23, 1910.

How strong the modern movement for the development of art in dancing is evidenced by the many demonstrations now offered to the public. Thus the exhibitions of Isidora Duncan were followed by those of Ruth St. Denis; it was not long after this that the school for rhythmical gymnastics of Professor Jacques-Dalcroze made a stir all over Europe. Then we heard of the school of Elizabeth Duncan, sister of Isidora, who seems to have taken upon herself the work of training the young in the art of her sister. A dancing school has been founded, and a building for it is to be erected in Darmstadt, under the protection of the Prince of Hesse. The pupils' performance, which was lately given in Dresden with the aid of the superintendent, Herr Merz (who presided over the affair, making an address and explanations of the object of the school, the value of the dance—or, rather, the word "dance"—is now omitted, and in its place "Gymnastics" and bodily development takes its place), was, as the German puts it, "Herz erfrischend." The object is really the health and happiness of growing youth and their proper development for maturity. Happiness comes from health, health from happiness; the one is the complement of the other. The strong, lithe limbs, the glowing cheeks, the clear skins and bright eyes of these children, their exquisite grace, their sweetness and charm, combined with the utmost simplicity, all testify to the efficacy of the interesting exercises and gymnastics and dances which were so interestingly exhibited (skipping, jumping, running, dancing, etc.). Mabel Otis, formerly of Boston, has also had almost a sensational success with her classes for aesthetic dancing, having been able to form a large circle in Dresden and in Berlin, where she has enjoyed the most distinguished patronage. Miss Otis is in this line a real and sincere artist, and the work done by her pupils calls for admiration and endorsement of the highest sort.

\*\*\*

Not so happy or successful was the effort of Janet Duff to combine singing with dancing, or to present all necessary adjuncts and accessories of the stage, when singing arias from operas, or to present the picture of the idea or thought contained in the poem or song, by the combined dance and sort of tableau; all this the talented artist tried to exemplify, yet unfortunately without all that success she evidently desired, and which her many friends and helpers hoped for her. Miss Duff has a fine voice capable of great development, but which is not quite at that high stage of advancement (especially in the middle voice) demanded for a public appearance.

Also her dances and all the other factors of her art and teaching do not yet seem to be complete. "Insufficient or imperfect training" was the general verdict we heard in Dresden. Yet Janet Duff has a sincere love for the beautiful; she has talent, a naturally fine voice, and in her Dresden entertainment there were many moments which seem to point to splendid possibilities. Her real and great failure was in her interpretation of German songs, and this seemingly leads to the conclusion that she might profit by a period of study in Germany. With her sincere striving, her gifts, and sympathetic appearance, she ought certainly to succeed under the proper guidance. She made many friends in Dresden whose good wishes follow her.

\*\*\*

Of quite another genre was the wonderful exhibition given by the Russian Sacharoff, whose efforts are seemingly directed toward still another department of the dance. He appeared upon the stage (already draped in dark colored stuffs) with a colored Greek robe, and his peculiar type of face and features at first made rather a strange impression. Slender and sinewy, he seems to be a youth of glowing fantasy, religious aspiration, a very incarnation of fire, temperament, artistic impulse and feeling. He first represented to the tones of the violin and harp how the Greeks were wont to develop their physical strength by the dance. In other bacchanalian studies he gave endless beautiful examples of natural, graceful movements adapted to the rhythm of the music. He declares it is not his object, as with Dalcroze, to express the sense of the music in plastic movement, but rather to develop more fully the very germinal and essential character of the dance to which the rhythm of the music is only an adjunct. With this object in view he gave with extraordi-

nary power the "Andante Misterioso," "Narcissus," "Orpheum," to the music of Thomas von Hartmann; then followed the most profoundly of all the Dionysian rites; then studies in the dance of the early renaissance to the music of Palestrina and Orlando di Lasso. Something almost indescribable in beauty was the rhythmical swing of Sacharoff's movements. He exercised a manifest charm over his audience as weird as it was strong and the whole house rose in an outburst of enthusiasm and demanded encores until several were given.

\*\*\*

Lack of space forbids more than fleeting mention of the concert of Edwin Fischer, who performed with tremendous success and convincing force the fine "Sonata quasi Fantasia" of Draeske, this being, according to the Meister's dictum, the best heard here of late times. Fischer is a talent of whom the world will hear later. He is a pupil of Dr. Martin Krause. Paul Neumann made a strong impression with his highly gifted efforts in recitation from works of Presber, Gottfried Keller, Marie von Ebner Eschenbach, Münchhausen, Reuter and others. "Ernstes und heiteres" was the order of the evening. The artist's freshness, germinal force, natural strong delivery, his humor, his virtuosity, all achieved for him an unequivocal success.

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The Lieder-Abend of Marie Hildebrandt was apparently another one of those performances that belong rather to the salon than to the concert hall. Her voice is small but sweet, lyric in character, and eminently suited to the singing of lieder.



OLDEST KNOWN  
BEETHOVEN PICTURE.

This silhouette was made by the Bonn painter, Neesen, at the residence of the Von Brennings.

time will soon see him in the very front ranks if he is not there already. To an eminently advanced technique he adds an extraordinary interpretative power. The musical life and vitality with which he invests his tone, the finer qualities of insight and penetration which endow his conceptions, are such as add rarity and a sort of electrifying vitality to his recitals. To exhibit these artistic attributes the "Kreisleriana" of Schumann and the Brahms sonata, op. 5, were well chosen. As before intimated, of quite different calibre is young Raoul Koczalski. Not rugged, Browning-like force, not the inner mysteries, the psychological depths of Schumann and Brahms, is it given to him to penetrate, but rather he draws with the finest of lines, the most delicate of contours, the evanescent, intangible, softer beauties of erotic tone poetry like Chopin's. His fine differentiations in the subtlest of nuances; his exquisitely fine sensibilities, his appreciation of the infinitesimal details that go to make up a great Chopin interpreter, his ability to invest his works with that fleeting translucency of color and of light, and to animate all with the divine afflatus—that is the art of Koczalski, and it causes him often to be compared to Chopin himself, as far as his performance of that master's works are concerned. Something of all these qualities is found in the beautiful preludes of Koczalski's own composition, which demonstrate a really spiritual productive talent, and in which he seems to have something to say of more than ordinary import.

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At the concert of Albert Kluge's works, the chorus music, a capella, the adagio in the sextet for two violins, two violas and two celli, and some of the Lieder were among the best given. Kluge has a mild, agreeable manner of uttering musical matter. Great force is hardly his characteristic, yet now and then he affords us glimpses of loftier power, which may point to still greater possibilities. Such artists as Professor Mann, Joh. Striegler, Rich. Rokohl, Arthur Eller, Fritz Nusser and Veronika Fehrmann were engaged to take part in the long program. Kluge has a large circle of friends and admirers in Dresden, which he has won through his really excellent work in chorus, both directing and composing. At the benefit concert given by the Conservatory the soloists were Fräulein Thomasius, Fräulein Berthold, piano, and Herr Haentsch, baritone. Fräulein Thomasius is, by the way, a pupil of Fräulein Orgeni, and won particular mention in the Reichs-Anzeiger during the late competition for the Mendelssohn prize. She sang the aria from Massenet's "Cid," displaying thereby a large dramatic soprano of splendid possibilities, though not yet completely developed in the highest register. On the program was an orchestral suite of Bizet.

Herr Haentsch sang the ballade "Frau Minne," lately composed by Braunroth, who instead of writing the words and music of "Frau Minne," for soprano, gave the part to a baritone, and hence has not succeeded so well in convincing his hearers, while at the same time he created difficulties for himself in thus writing for a low voice. Fräulein Berthold played a "Concertstück" of R. Volkmann with highly creditable if not modern technic. Striegler's orchestral class did some very excellent work.

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At the Mozart Verein, Fräulein Hörder made a sensation with her flexible liquid type of voice in the arias of Mozart (recitative and rondo) and Grétry ("Air de Fauvette"). Fräulein Passzory gave the concerto in D for orchestra and violin with all her wonted art and warmth of interpretation. The orchestra played the overture to "Medea" of Cherubini and the symphony in B of Franz Schubert.

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At Ludwig's salon the last performance was devoted entirely to the works of the composer.

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Frau Auer Herbeck writes that one of her best pupils, Fräulein Arcady, has been engaged at the Stadt Theater in Lubeck. All the friends of this excellent artist and of American talent will be pleased to hear of this great success for both teacher and pupil. Fräulein Arcady "guested" not long since at Chemnitz.

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Elsa Schjelderup is to sing at the next organ recital of H. Williams in the American Church.

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The Leipsic Tageblatt devotes some space to the splendid performance of Draeske's "Sinfonie Tragica" under the direction of Nikisch in a late Gewandhaus concert. Words of fulsome praise are devoted to this one of the greatest works of Draeske, emphasizing its masterly form and content.

\*\*\*

Frau von Wolzogen, wife of the great novelist (both of them now in America), gave a concert some time since for the singing of Minnelieder to the accompaniment of the harp and the spinet. Frau von Wolzogen, in spite of the apparent hostility of Dresden critics, has much personal charm, and a decided gift for the singing of such Lieder, one of her qualities being the power to move her hearers sincerely and strongly. Of much natural beauty and grace, of a sweet voice well adapted to the role she has chosen, and always apropos in toilette, Frau von Wolzogen is for many a most acceptable figure on the concert stage. I cannot agree with the wholesale disapproval of many of the Dresden critics. Frau von Wolzogen has certainly found much favor with her public and in many cities sings before sold out houses.

E. POTTER FRISSELL.

### When Wagner Was Fined.

An interesting document relating to Richard Wagner's first engagement at an opera house has recently been unearthed in Germany. It was in 1833, when he was twenty years old, that the Stadt Theater in Würzburg, where his brother Albert was employed as régisseur, actor and singer, engaged Richard to serve, particularly as chorus master. But, the document continues, "he must also, in case of need, help along in spoke or mute roles in plays, and participate in the tableaux of ballets when called upon to do so. In case of disobedience or insubordination, the director has the right to punish him in accordance with the rules of the theater. In case the earnings of said Richard Wagner should not cover the fines imposed on him, his bondsmen pledge themselves to pay them. Richard Wagner has to place all his energies and time, so far as required, at the disposal of the director of the Stadt Theater, in return for which he will receive every month ten florins as compensation."

The Leipsic Tageblatt, which prints this document, adds that it is not known whether Wagner's fines exceeded his income, or in what plays he took an active part on the stage. As chorus master, he was called on to rehearse the singers in these operas: "Vampyr" (Marschner), "Don Juan," "Freischütz," "Hans Heiling" (Marschner), "Der Schnee" (Auber), "Die Schweizerfamilie" (Weigl), "Maurer und Schlosser" (Auber), "Barbier von Sevilla," "Fra Diavolo," "Der Unbekannte" (Bellini), "Zampa" (Herold), "Die Italienerin in Algier" (Rossini), "Die Stimme von Portici," "Zauberflöte," "Robert der Teufel," "Die weisse Frau," "Faust" (Spohr), "Othello," "Itala" (Hörger), "Die Vestalin" (Spontini), and "Tancred" (Rossini).—New York Evening Post.

Mary Garden's presentation of "Salome" has been barred in Chicago. This will probably save Mary from an attack of pneumonia.—Washington Post.



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## CARL ENDS RECITAL SERIES.

Two compositions played at the final organ recital in the series which William C. Carl gave this season at the "Old First" Presbyterian Church, are dedicated to Mr. Carl. Despite the blizzard which arrived Monday evening of last week, a large congregation assembled to hear the music, which was presented in the following order:

Allegro Appassionato (Sonata V).....Alexandre Guilmant  
Christmas Pastoral.....Samuel de Lange  
Christmas Musette.....Alphonse Maily  
Morceau de Concert (MS.), first time.....Dr. Alfred J. Silver  
(Dedicated to Mr. Carl.)

Violin, Concerto in A major.....Handel  
Zoë Pyne.

Allegro from the First Organ Symphony.....Maquire  
Caprice in B flat.....Guilmant  
Cantilene.....James H. Rogers  
(Dedicated to Mr. Carl.)

Toccata in C major.....Bach  
Recit. and aria from Don Carlos.....Verdi  
Andrea Sarto.

Grand March from Tannhäuser.....Richard Wagner

Mr. Carl played with his usual skill and on this occasion showed even greater mastery over the instrument. After each hearing this artist makes it evident that he has made some discoveries which add to his value as an interpreter of compositions written for the organ as well as other works which have been transcribed for performance on the organ. The works dedicated to Mr. Carl by Silver and Rogers proved delightful and musicianly and both were played con amore.

Zoë Pyne, the English violinist, made her American debut at this concert and created a favorable impression with the Handel concerto, for which Mr. Carl played admirable accompaniment. Miss Pyne is a finely schooled artist, possessing in equal measure technic and warm tone quality.

Andrea Sarto, the baritone, is a prime favorite and as at other concerts when his noble voice was heard in this church his singing afforded pleasure. This singer is having many engagements out of town and so it was a privilege for the listeners to have him as one of the attractions of the concert. Of course, Mr. Carl assisted Mr. Sarto during the rendition of the Verdi aria and that made the offering musically complete.

Sunday (Christmas), December 25, the choir of the "Old First" Church, under the direction of Mr. Carl, will sing the Christmas portion of "The Messiah." This musical service will take place in the evening.

## MUSIC IN DES MOINES.

DES MOINES, Ia., December 1, 1910.

The mammoth chorus of 350 voices under the direction of Frederick Vance Evans, which will give Handel's "Messiah" in the Coliseum on December 21, announce the following well known soloists: Grace Clarke De Graff (soprano), Genevieve Wheat-Baal (contralto), Holmes Cowper (tenor) and Harry D. Murrison (bass). The St. Paul Symphony Orchestra has been engaged and will give a matinee symphony concert with Madame Rothwell-Wolfe (soprano) as soloist. This performance of the Handel work will be the biggest thing of its kind ever given in Des Moines and its success from both the artistic and financial standpoints is already assured; in fact, so encouraging is the support already given that steps are being taken to make it a permanent organization and put it on a solid financial basis. While several attempts have been made in the past to organize and maintain such an organization the efforts of those responsible have never met with full success, and it has been repeatedly said that the city would not support such an organization. Mr. Evans however, never lost his confidence in musical Des Moines.

and it is his efficient management that has at last given the city this magnificent chorus, of which it stood so much in need. Too much thanks can not be given Mr. Evans for his efforts in this matter.

Dean Frank Nagel, of the Highland Park College of Music, announces Reinhold von Warlich, the distinguished lieder singer, in song recital on Tuesday evening, December 6. This is the third artist recital given already this season under Dr. Nagel's auspices.

Ralph Lawton, of the Drake Conservatory of Music, appeared in piano recital in the Drake Auditorium on Wednesday evening, November 30, in a program of more than usual interest. Mr. Lawton has spent the entire summer in Europe coaching with the best masters in his particular line, and the improvement in his playing, as compared with his recital given last spring, was most apparent and was the subject of universal comment among those fortunate enough to hear him on these occasions. Mr. Lawton plays in a most musicianly manner and that his

## NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF PRESS SECRETARY, Mrs. JOHN OLIVER,  
156 N. BELLEVUE BLVD.,  
MEMPHIS, TENN., December 4, 1910.

A most interesting meeting of the board of management of the National Federation of Musical Clubs was held in Freehold, N. J., during the month of November. The board members were guests of the Cecelian Club of that town and many courtesies were extended to them while there. A delightful reception was given when the members and friends were invited to meet Mrs. C. B. Kelsey, president, and other members of the National Board, Mrs. John P. Walker, president of the Cecelian Club, entertained with a dinner at the Belmont. A delightful musicale was given by the Cecelians, followed by a brief address by Mrs. Kelsey, who spoke most interestingly of the work of the Federation, its benefit and pleasures.

An interesting program was presented by the Morning Musical Club of Canastota, N. Y., for November. "American Indian Music" was considered by Mr. Richmond, Miss Maxon, Mrs. Brewer, Miss Wright, Mrs. Hall and Mrs. Bowers, all members of the club.

Monday, November 28, the Philomel Club of Warren, Pa., gave a delightful program at the home of Mrs. O. F. Hoffman, when the members were entertained by Mrs. Hoffman and Miss Rockwell. The program included numbers by Schumann, Brahms, Reichart, Goring Thomas and Homer.

"Go deep enough, there's music everywhere," reads a quotation of the Chaminade Club of Jackson, Miss. The club flower is the narcissus and the colors white and gold are beautifully blended in a most attractive year book, which contains, besides a list of officers and members, an outline for the year's work, the programs and order of study. The subject for December 7 was "The Study of Schumann and Franz." The club met with Mrs. Gunther, and the leader of the afternoon was Mrs. Flowers. Mrs. H. R. Shands is the president and has for her official assistants Mrs. Will Buck, Mrs. W. D. Hannah, Mrs. J. H. Howie, Marie Henry, Louise Ragland and Mrs. W. G. Riley.

Mrs. L. H. Wykle, corresponding secretary for the Fannie Pate Hicks Club of Greenwood, Miss., sends the following report from that active organization:

The Fannie Pate Hicks Musical Club was organized April 10, 1910, with a membership of seventy members and was named for its founder, who is the pioneer musician of this State. In May we gave a three-day musical festival, for which we secured William H. Sherwood, of Chicago, and assisted with home talent and a chorus of sixty voices.

Our work is divided into four departments, literary, piano, orchestral and vocal. We also have a junior study class. We have all departments in working order again this fall. For our choral work we have been so fortunate as to secure Forrest Dabney Carr, of Chicago, as director, and expect to give some entertainments this winter. In addition to our regular musical work we offer a scholarship to some ambitious student who is unable to secure a musical education for himself.

Before an audience of representative citizens the Schubert Club of Kalamazoo gave a delightful recital recently with Margaret Cobb, pianist, and Nora Hunt, contralto, as the artists for the occasion.

Under the direction of Mrs. John C. Downs, president, the Afternoon Musical Society of Danbury, Conn., is doing excellent work this season. December 15 is the day for the club's "open meeting," and the program will be in charge of Charlotte Loewe and Mrs. C. D. Parks.

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work was appreciated was evidenced by the spontaneous applause which the different numbers forth.

Dean Holmes Cowper, of Drake Conservatory of Music, announces as the next number on his artist recitals, Albert Borroff, a basso of promise. Mr. Borroff will appear at the Drake Auditorium on Wednesday evening, December 7.

Great interest is being manifested in the first "Guest Day" of the Fortnightly Musical Club, to be given at the home of the president, Mrs. James C. Davis, on Friday afternoon, December 2. The program will include soprano and contralto solos, piano solos, a two piano number, and a double quartet. The club is comparatively young, but already holds an enviable place in Des Moines musical organizations and wields a great influence. It is possible that its sphere may be enlarged and that an associate membership be added. Already many have signified their desire to enter on that basis.

CAROLINE YOUNG SMITH.

There was little perhaps of the supernatural in Mr. Slezak's bearing (as Lohengrin). He was the Teuton, every inch of him.—New York Times.

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# NORDICA



## VIOLIN RECITAL BY HENRY SUCH.

One of the pleasantest things in musical life is agreeable disappointment. It is with great misgiving usually that one enters a recital hall to hear and to judge a new comer, especially if he or she be a pianist, a violinist or a vocalist, because in this field of art New Yorkers have been listening to the world's best for years.

In all sincerity, therefore, it affords much gratification to be able to record the delightful surprise furnished by Henry Such in Mendelssohn Hall last Friday evening. This young London violinist not only put to his credit a successful metropolitan debut, but through his ability, sincerity, artistry and demeanor won a place among those to whom it is customary to look for the richest things in violin dispensations.

In the first place Mr. Such presented a program of exceptional beauty and diversity, which in itself was guarantee of an artistic fidelity to high ideals.

Edward Schütt's suite in E major for violin and piano served by way of introduction. It is an unmelodious and labored composition, made interesting only by the manner in which it was rendered. With the Bach prelude and fugue in C major from the fifth sonata Mr. Such entered a field with which he was more in sympathy. He gave a splendid performance of this rarely heard work and made it a thing of interest and delight. His tone was strong and full (which was to be expected, as Mr. Such has been under Joachim and Wilhelmj), his bowing was free, his fingers agile, his double-stopping true and his attack firm and convincing. At the close he was given an expression of appreciation which clearly demonstrated that there are many who know good violin playing when they hear it.

The big number of the program was Bruch's second concerto in D minor. It is strange that this noble and mellifluous work is not played more frequently. Bruch understands the violin as no other living composer, and the D minor concerto is one which appeals, not only to the casual concert goer, but to the musician, and especially the violinist. There is nothing lovelier in all violin literature than the opening adagio. The soloist gave an uncommonly fine performance with a big singing tone and with plenty of dynamic variety. He was cheered to the echo at its conclusion and compelled to return to the stage numerous times.

After the concerto Mr. Such played a group of small pieces, and concluded with Wilhelmj's arrangement of the Pagani introduction, theme and variations, in all of which he continued to display the good qualities which were manifest in the earlier part of the program. The house was filled and most enthusiastically demonstrative, indicating a success not attained by all who assail the ramparts of New York's musical fortress.

## Reinald Werrenrath in "Elijah."

Reinald Werrenrath in the title role of "Elijah" once more distinguished himself at the performance given in Syracuse, N. Y., November 15. What the resident critics thought of the performance and also the endorsement of the conductor will be read with interest. These opinions are appended:

Mr. Werrenrath is one of the best baritones heard in Syracuse in a long time. He sang the role of Elijah without manuscript

or notes, and at all times he did his part with an effectiveness that fully warranted the recognition which the audience extended to him. After prolonged applause during the second part of the program the young baritone insisted upon sharing the honors with Professor Vibbard, who was conducting the orchestra and chorus.—Syracuse Post-Standard.

The surprise of the evening was Reinald Werrenrath, a baritone with confidence and command in the part of Elijah and the voice to warrant those qualities.—Syracuse Journal.

824 EAST GENESSEE STREET,  
SYRACUSE, N. Y., November 19, 1910.

MY DEAR MR. WERRENATH:—I wish I might tell you all of the good things said about your work last Tuesday night, and you did deserve every compliment bestowed upon you.

In fact, you are "the talk of the town" and I want to thank you personally for your great work, for it was great indeed.

Very sincerely,

(Signed) HARRY L. VIBBARD.

## Henriette Michelson with Volpe Orchestra.

Henriette Michelson played Mozart's D minor concerto for piano with the Volpe Symphony Orchestra in Carnegie Hall recently and created such a favorable impression as to call forth the following press comments.

The most interesting feature of the afternoon was Henriette Michelson's playing of the solo part in the Mozart concerto—a technically smooth and finished performance, characterized, moreover, by taste and a nice appreciation of its chaste beauties.—Tribune.



HEIETT MICHELSON

Henriette Michelson gave a very capable performance. She played her part with charm and good tone.—Times.

The young woman has musical temperament and good technique, which she utilized with good results.—Sun.

Miss Michelson displayed admirable facility and a tone remarkable for its luscious liquid quality. She seemed imbued with the sentiment of the music. Miss Michelson was recalled many times.—World.

Miss Michelson played charmingly. She was rewarded with several recalls and an armful of flowers.—Herald.

Henriette Michelson played with skill, delicacy and taste.—Press.

Her nicely developed style of playing and freedom of attack realized fully the optimistic character of the music. Her cantilena in the romanza was of striking attractiveness.—Call.

The first movement of the concerto brought out Miss Michelson's best work. Her execution was brilliant and exemplified the contracted themes effectively.—Journal of Commerce.

A Mozart concerto was well played by Henriette Michelson.—Evening Post.

The Vienna Royal Opera has accepted an opera, "Der Ferne Klang," from Franz Schreker, a hitherto entirely unknown composer.

Those Brazilian naval mutineers would make great characters in a Gilbertian comic opera.—Rochester Post-Express.

## Success for an Etta Edwards Pupil.

Annabelle MacIntyre Dickey, who accepted a position recently in connection with the University of Puget Sound, Tacoma, Wash., gave the following program on November 1:

Caro Mio Ben .....	Giordani
Du Bist Die Ruh .....	Schubert
Who Is Sylvia .....	Schubert
Aufenthalt .....	Schubert
Aus Meinen Grossen Schmerzen .....	Franz
Es Hat Die Rose Sich Beklagt .....	Franz
Er Ist Gekommen .....	Franz
Sapphic Ode .....	Brahms
Songs My Mother Taught Me .....	Dvorak
Hai Luli .....	Coquard
terceuse .....	Holmes
Lesclave .....	Lalo
My Heart at Thy Sweet Voice .....	Saint-Saens
Summer Rain .....	Willeby
Charity .....	MacDermid
Birth of Morn .....	Leoni
If I Built a World for You .....	Lehmann
Cuckoo Clock .....	Schaeffer
Bonnie Sweet Bessie .....	Old Scotch

Mrs. Dickey studied with Etta Edwards (now in Los Angeles, Cal.) three years in Chicago and in a testimonial letter gives her teacher the full credit for her artistic success.

The Tacoma papers praised Mrs. Dickey's singing in the following manner:

Mrs. Dickey has an exceptional contralto voice of great power and brilliancy and handles it with absolute ease in all the registers. Particularly noticeable was her delightful pianissimo throughout the evening's program. She made rare use of the portamento which so often mars the work of the more renowned artists.—Tacoma News.

In all her numbers the rare art of Mrs. Dickey was clear. She is an artist of unusually high attainments and will unquestionably take rank in Tacoma as the most important acquisition to musical circles in recent years.—Tacoma Herald.

The notable event of the week in music was the introduction of Annabelle MacIntyre Dickey, contralto in song recital at the First Christian Church Tuesday evening. Mrs. Dickey sang a program ranging from classics of the seventeenth century to those of the present day. She showed keen musical insight and discrimination in the styles of the different composers, the program being admirably arranged to emphasize this with telling effect. The opening number was "Caro Mio Ben," an old Italian classic by Giordani. The rendition was perfect and Mrs. Dickey's limpid contralto voice flowed forth in this "antique" in true Italian style. She has the old bel canto method of singing, being a disciple of Delle Sedie, the famous Italian maestro who recently died in Paris. Mrs. Dickey's voice is a big, versatile voice, but always refined, smooth and resonant. Her pianissimo work was also delightfully used with exquisite effect in many places throughout the program.

The closing numbers were English and Scotch songs in which Mrs. Dickey was at her best, according to many in the audience who love the old familiar melodies better than all the opera airs. "Bonnie Sweet Bessie" was greeted with an ovation and brought the artist back for another favorite, "Annie Laurie," which completed the conquest of her audience. Mrs. Dickey is of Scotch lineage and knows exactly how to sing a Scotch song to captivate her hearers. In all of her concert numbers, the rare art of Mrs. Dickey's voice was clear. She is an artist of unusually high attainments and will unquestionably take rank in Tacoma as the most important acquisition in musical circles in recent years.—Tacoma Daily News.

The "mysterium" of the Vienna composer, Felix Gottschalk, entitled "Mahadeva," was coolly received on its first performance at the Karlsruhe Hoftheater.



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APHORISM by Balzac: "Genius has big ears—  
on the inside."

At the Metropolitan Opera the auditorium is  
lighted by electricity, and the stage is lighted by  
the stars.

ACCORDING to the official figures of the Census  
Bureau, the United States now has a population of  
101,100,000. And not one Beethoven in all the  
number!

"The Girl of the Golden West," after having  
been performed in New York and Chicago, will be  
played in this country (in English) by the Savage  
Opera Company, and subsequently, after the per-  
formance here in Italian; also in London, Rome  
and Buda Pesth in the order mentioned.

SEVEN thousand pipes will make up the organ  
now being installed in the Cathedral of St. John  
the Divine. The possibilities suggested in the  
thought of all these pipes playing at once ought to  
inspire some modern composer to his highest flight  
in a new symphonic poem for the leviathan instru-  
ment.

JULIUS BITTNER, who wrote "Der Musikant," has  
completed a new opera, "The Mountain Lake." The  
only way in which Bittner could get rid of his hero  
in this new opera was by having the dam which  
holds the lake burst, the resulting flood drowning  
the unfortunate young man—the hero, not Bittner  
—but the dam very inconsiderately waits until the  
last act to do its bursting.

EUROPE will get even with us for our "Girl of  
the Golden West" première when the Dresden  
Royal Opera produces Strauss' "Rosenkavalier" on  
January 25. Some of the composer's intimates who  
have heard the music are not very enthusiastic, but  
the first performance will be a great event never-  
theless, attended by all the representative musicians  
and critics of Europe's cultured centers.

THIS is Beethoven week. Readers of THE MU-  
SICAL COURIER will find many special programs  
given to commemorate the one hundred and forti-  
eth anniversary of the immortal composer's birth-  
day. Although the historians are unable to tell us  
the exact date, it is believed that Beethoven was  
born between December 12 and 16. He was chris-  
tened December 17, and one of the biographers  
state that he arrived at the humble home of his  
parents in Bonn the day before. Other writers are  
not so sure about the 16, but ventured to announce  
that the great event of his coming took place about  
that time. Among the organizations which will  
celebrate with special Beethoven programs is the  
New York Philharmonic Society.

IN recognition of his worth as one of the most  
promising of the younger American composers,  
Charles Wakefield Cadman is to be tendered a tes-  
timonial concert by his admiring colleagues in Pitts-  
burgh on the evening of December 22 in Carnegie  
Hall. Those who will assist are Mrs. Grace Hall  
Rihelddaffer, Mrs. Emma Porter Makinson, Ida  
Mae Heatley, Mrs. James Patton, Paul K. Harper,  
John R. Roberts, Frederick W. Cutter, the Men-  
delssohn Trio, consisting of Franz Kohler, Fritz  
Goerner, and Dallmeyer Russel, the Tuesday Mu-  
sical Club Choral, and the Pittsburgh Male Chorus,  
both societies under the direction of James Stephen  
Martin. A sold out house is assured for the Cad-  
man testimonial.

For the first time since the New York Oratorio  
Society was organized, it was found necessary to  
postpone a performance, because the work had not  
been sufficiently rehearsed. For some months the

society advertised that it would sing Eduard Grell's  
"Solemn Mass" at the concert scheduled for the  
evening of December 6, but this production has  
been deferred until March 10. If the conductor of  
the society rehearsed his singers in sections there  
would be some hope for presenting unfamiliar or  
new compositions, but he is apparently too much  
occupied with other work to give his time and at-  
tention to the Oratorio Society, which, in spite of  
his incompetency, manages to keep its head above  
ground. The soloists are the magnets that help fill  
the house at the Oratorio concerts, and that is the  
reason why the subscribers continue to take an in-  
terest.

BETWEEN the devil and the deep sea was the po-  
sition into which some of the Portuguese theaters  
and opera houses were forced by the late revolu-  
tion. Those houses whose subscribers had been for  
the most part members of the Court society while  
all was well, proclaimed in their very names their  
allegiance to the monarchy, as the Carlos, the Ame-  
lia, and the Crown Prince theaters, in Lisbon. But  
the overthrow of the monarchy put these institu-  
tions into the embarrassing position of having to  
choose between present financial support from the  
aristocracy in case the theaters remained loyal to  
their names, or probable future annihilation at the  
hands of a people who have outgrown the taste for  
luscious mouthfuls of royal titles. Patriotism  
seems to have weighed heavier in the balance. At  
any rate, "Carlos" has been abandoned for the  
doubtless more æsthetic name of "Lyric" Theater;  
"Crown Prince" has been replaced by a title more  
suggestive of the art this opera house furthers, it  
now being known as the "Apollo" Theater; but the  
Amelia Theater scorned the middle ground of mere-  
ly musical appellation and bravely and bluntly an-  
nounces itself as the "Theater of the Republic."  
Far be it from us to say that patriotism was influ-  
enced by business perspicacity, but what if the aris-  
tocratic subscribers do withdraw their support?  
The republic will still be moving along when the  
Court society long since shall have vanished into  
the limbo of things that "never come back."

## SIGNOR PUCCINI.

Oh, Signor Puccini,  
You've beaten Martini,—  
Surpassed "The Bohemian Girl."  
No matter how keenly  
He struggled, Poldini  
Could never create such a whirl.

This Signor Puccini  
Is not like Rossini—  
At least in his "Girl from the West";  
And it will be seen he  
Is not V. Bellini,  
And never like Brahms at his best.

And Signor Puccini  
Is not Cherubini,  
The fugal and frugal and cold.  
We certainly mean he  
Is not Niccolini,—  
He's more "Wagnerini" and bold.

If Signor Puccini  
Is not Paganini,  
Maggini, Mozart, Meyerbeer,  
He must come between the  
Old maestro Caccini  
And some of the "moderns"—that's clear.

Sing hey! for Spontini,  
Bellini, Rossini,  
Sing ho! for Beethoven and Bach;  
Sing high for the queenly  
New "Girl" of Puccini,  
Sing deep with chianti and hock!



# "THE GIRL OF THE GOLDEN WEST."

PREMIERE OF PUCCINI'S NEW OPERA DECEMBER 10, 1910.

With tickets selling on Broadway for as much as \$200 per pair, at the Metropolitan Opera House last Saturday evening before a vast and representative audience Giacomo Puccini's latest work, "The Girl of the Golden West," had its first performance on any stage. As all the world knows, the libretto is founded on David Belasco's familiar drama of the same name, and was prepared for operatic use by C. Zangarini and G. Cavinini.

The expectancy and excitement of New York's artistic and social elite had been stimulated for weeks by the self breeding reclame incident to such an important event as a real premiere, and a semi-public dress rehearsal last Thursday morning sent the thousand listeners broadcast with opinions so conflicting that the general curiosity was aroused more piquantly than ever, rather than allayed or given any definite dicta to feed upon. Composer Puccini, conductor Toscanini, and stage-managers Gatti-Casazza and Belasco—the last named a special assistant for the new opera only—superintended the numerous and exacting rehearsals which prepared the following cast for the premiere:

Minnie .....	Emmy Destinn
Johnson .....	Enrico Caruso
Jack Rance .....	Pasquale Amato
Nick .....	Albert Reiss
Ashby .....	Adamo Didur

Sonora .....	Dinh Gilly
Trin .....	Angelo Bada
Sid .....	Giulio Rossi
Bello .....	Vincenzo Reschiglian
Harry .....	Pietro Audisio
Joe .....	Glenn Hall
Happy .....	Antonio Pini Corsi
Larkens .....	Menotti Frascua
Billy .....	Georges Bourgeois
Wowkle .....	Marie Mattfeld
Jake Wallace .....	Andrea de Seguro
Jose Castro .....	Edoardo Missiano
The Post Rider .....	Lamberto Belleri

All the public scenes and demonstrations, as well as the critical and fashionable phenomena predicted in the "Reflections" of last week's MUSICAL COURIER, took place exactly as outlined, and the praises as well as the strictures were issued from the very sources with which that editorial column had associated them in prophetic and unfailing clairvoyancy. The Italian contingent, with all its principals and camp followers, claims a triumphant victory; the elements opposed to Milanese rule at our Opera speak of a tremendous disappointment and even a downright fiasco. As a matter of fact, the Saturday performance gave no final decision regarding the ultimate fate of "The Girl of the Golden West." for no reviewer could possibly assay the applause

correctly and separate it into its correct proportionate parts of well established admiration for Puccini, habitual honor for Belasco, and renewed tribute to the lasting popularity of a drama which lies close to the hearts of the theatre going American public. It will be Europe, after all, to which Puccini must look for a final verdict so far as the box office success is concerned, because the exigencies of the Metropolitan season and repertory would hardly permit of a dozen performances here in a Winter even if the demand for the new opera warranted a score or more of repetitions. On the other hand, the most decisive failure would hardly mean a diminution of auditors at succeeding performances following the premiere, for subscribers have obligated themselves since last Spring to reserve certain seats on certain nights irrespective of the bill offered on those occasions, and therefore the numerical test could be no criterion regarding the real drawing power of "The Girl of the Golden West." The one thing that an expert listener is able to estimate after two hearings (the dress rehearsal and the official "first performance") is the artistic and musical value of Puccini's newest opera, and such an appraisal is herewith presented in purely analytical sense and spirit. The composer of "Tosca" is the Puccini who looks



LYNCHING SCENE IN ACT III, "THE GIRL OF THE GOLDEN WEST." CARUSO AND DESTINN IN THE FOREGROUND.

out at us from the vocal and orchestral score of "The Girl of the Golden West"; for, with the exception of some sophisticated fifths reminiscent of the third act in "Boheme," and two melodic sequences that represent unconscious borrowings from effective "Butterfly" measures, nothing else appears in this new work to identify the composer very strongly with his two earlier and most popular operas. There is, of course, the same deft and clever instrumentation, now heightened several degrees through the added harmonic daring with which all the modern orchestral writers feel that they may move since Strauss widened the boundaries of tonality and Debussy performed the same service for our former rigorous scale, with its hide-bound intervals and arbitrary tone successions. No absolutely novel tone colorings or instrumental innovations appear in the score of the "Girl," and its most striking pictorial effect, the indistinct and solitary rumbling of the double basses in the famous poker scene of Act II, is practically a duplicate of the thrilling device employed by Strauss to depict the breathless suspense of "Salome," while Jochanaan is being decapitated in the fatal cistern. A raging storm which occurs outside Minnie's hut during the avowal of Dick Johnson's love for the frontier girl is worked up in the orchestra much as similar episodes have been treated in other operatic and symphonic scores, with suggestive use



CARUSO AS DICK JOHNSON,  
In "The Girl of the Golden West."

of rapid and crescendoed string passages, percussive detonations in the brass, and animated, shrill voices in the woodwind. Minnie's description of her picturesque pinto gallops calls forth a realistic and rollicking echo in the orchestra, although hoof beats in partitur portraiture are as old as the well written "Lützow's Wilde Jagd." Really impressive moments in the Puccini instrumentation are the purely lyrical phrases, the scenes between Minnie and her outlaw sweetheart, in which the composer has written music fluent, refined and of eloquent sentiment without striving for any set melodic appeal, as he did in the love strophes of "Boheme," "Butterfly" and his much earlier "Manon Lescaut."

Of "atmosphere" indigenous to the West and of "national" American traits the only examples are in the libretto. From the very rise of the curtain Puccini makes it apparent that he has not tried to get outside of himself or of his native and personal musical idiom for the sake of making "The Girl of the Golden West" American as he made "Butterfly" Japanese here and there by bizarre modulations and Eastern rhythmic inflections built on the Nippon conception of the tonal science. Puccini

has been reproached for his Latinized musical version of the typically Wild West story in the "Girl," but his detractors, with the usual destructiveness of critics, fail to point out to him any constructive



CARUSO AND DESTINN IN SECOND ACT, "THE GIRL OF THE GOLDEN WEST."

process whereby he could have made his tonal speech fit the plot and the dialogue more convincingly.

What is "American" music? Who writes "American" music? Where should the foreign or even the native Yankee composer go for study of the models that exemplify "American" music? Do Chadwick, Foote, Loeffler, Kelley, Klein, Kaun, Huss, Mildenberg, Mrs. Beach, Brockway, Busch, Converse, Sousa, Harris and their gifted colleagues among this country's composers—do they write "American" music? The answer is that they write good music, just as MacDowell and Paine and Nevin wrote good music, but there is absolutely nothing "American" about it except here and there an Indian tune set to harmonies long ago sanctioned and applied in Croatia, Westphalia, Styria, Gallia, Italia and Germania. Our Western America has no "folk melodies," and California never knew any music redolent of its soil except perhaps the songs brought there by the Spanish settlers and corrupted Iberian chants received by way of Mexico and South America. It is a matter for devoted thanks that Puccini did not make use of "The Mocking Bird," "The Arkansaw Traveler" and similar enervating "American" ditties that held sway from end to end of the United States in the middle of the nineteenth century and for some time thereafter, to the great detriment of this country's musical advancement. The composer of "The Girl of the Golden West" declared upon his arrival in New York several weeks ago that the question of locale or nationality did not concern him in the selection of his libretto, and he added that he was attracted to the story only because of its elemental strength, its rugged types, crass contrasts and furious conflict of passions. That is the talk of a good dramatist and a conscientious opera composer, who writes in the melodramatic modern vein of Young Italy—almost Middle Aged Italy now—but the Puccini music to "The Girl of the Golden West" shows many of the gilded refinements of the most polite and polished school of opera writing, and might as easily have been set to one of the innocuous texts of Massenet or Saint-Saëns. Mascagni's "Cavalleria" is real Italian music, and yet—paradoxical as it may seem—if Puccini had written in that robust, hot-blooded manner, he would have come infinitely nearer to expressing the naive humanity and unbridled play of emotions that live in the persons and happenings of the Belasco drama.

Nearly half of the first act is given over to a series of trifling incidents which in the spoken drama do service for the fixing of "atmosphere," such as the entrance of the miners into the gambling-saloon and their snatchy conversation; games of faro and poker; the plaint of a discouraged gold-seeker, ending in a monetary contribution made by

the "boys"; the entrance of a wandering minstrel with a banjo, who sets the rough men thinking of home and weeping, with a song whose intervals are far too "edicated" and whose accompaniment suggests too little banjo vamp to lend semblance of reality to the lachrymose response of the rough and ready auditors in the "Polka" saloon; then there were also the entrance of a Wells-Fargo agent; the discovery of a blackleg among the players; various conversations referring to drinks, chip chips, "two spots," jacks, queens, and cigars; a pistol pulling affray between Sonora and Rance over jealousy concerning Minnie; and finally the entrance of that young woman, who separates the combatants, gets them into good humor, and then gives a dozen or so of the "boys" a primitive Bible lesson. It will be seen from the foregoing summary what sort of material Puccini set himself to describe in music, and no one need wonder that he did not succeed in making his contribution interesting, for the incidents followed each other so rapidly that all sustained characterization and development were impossible.

Operatically speaking, only three good opportunities for a composer present themselves in Act I and they are Rance's declaration of his passion for Minnie and the girl's refusal of him, her short sentimental bit with the stranger Dick Johnson whom



FAMOUS POKER SCENE

In Act II, "The Girl of the Golden West." Amato and Destinn.

she recognizes as a romantic chance acquaintance encountered during a trip to Monterey, and the jealousy of Rance and his obvious suspicion that the intruder may be other than the unimportant traveller for whom he seeks to pass. That trio of incidents was seized upon by Puccini to manipulate some of his characteristic motifs (there are a "Redemption by Love" motif, and one for Johnson, one for Minnie, etc.) at some length and with good operatic effect even if the resultant music is not of high distinction. A waltz refrain to which the miners exit toward the dance hall is playful and pleasing.

In the second act, after the utterly unmeaning scene between the Indian squaw Wowkle and her partner Billy (here Puccini could justifiably have practised his harmonic and contrapuntal skill upon a tune or two of authentic Indian origin) Johnson and Minnie indulge in a musical love passage that quickens the pulse for a few moments and finds its climax in an impressive vocal and orchestral outburst as the door swings open—and contrary to the precedent set in the "Walküre" when Siegmund sings of his love for Sieglinde—a blasting snow-storm is seen raging outside which suddenly cools the ardor of the lovers and cools the Puccini inspiration also, for after Minnie closes the door the



music of the ensuing episode at once becomes inconsequential while the couple coquets until the unexpected arrival of Rance. Thereupon Dick hides in the girl's bed, while the visitor denounces him and reveals the fact that the man she loves is Ramerrez, the bandit, who had gone to the "Polka" saloon for the purpose of robbing her.

The horror of this discovery, the struggle in Minnie's mind, and her heroic resolve to shield the outcast are reflected convincingly and even grippingly in the music, and this same tenseness and power hold through the scene of denunciation after Rance's departure, when the girl sends the fugitive forth into the storm. From this point forward in the act, it is the drama alone that keeps the audience in thrall, and Puccini's vocal declamation and orchestral comment do not enhance by one iota the palpitating fascination of watching the wounded Johnson crawl into the loft aided by his repentant Minnie, and seeing the implacable Rance reappear only to discover his rival's presence through the latter's dripping blood, and then sit down to a gruesome game of poker with the girl for her honor and the life of the unconscious Ramerrez. A thunder of applause rewarded the close of the second act, but any keen observer could note that the melodrama and not the music stirred the multitude, unless possibly it was the sonorous blare which accompanies Minnie's half maniacal laughter as Rance goes out to her shout of "E mio" ("He's mine") when she turns and sees the motionless Johnson.

In the third act, after a lugubrious opening scene in the forest, where Rance, Nick (the bartender) and Ashby (the Wells-Fargo agent) lament their inability to capture Ramerrez, cowboys gallop on astride of real horses, and instead of emitting their characteristic yells, sing in chorus of the finding of the outlaw, and forthwith he is dragged on and a noose put around his neck for lynching purposes. Dick, proud and defiant, melts only at the thought of Minnie, and sings a very touching song of farewell. In fact, from the moment of Dick's entrance, when the other figures about him form only a background for the ensuing action, Puccini's muse rises again to poignant expression, and the appeal which Minnie makes soon after for the life of her sweetheart is almost as moving a piece of lyric writing as the finale of "Butterfly." The boys pardon Johnson-Ramerrez after his promise to reform, and he and Minnie bid farewell to the miners and disappear up the slope of the Sierra Nevadas to the strains of a profoundly affecting song, ending in the words "Addio, mia California, addio!" to which the men reply weepingly, "Mai più ritornerai . . . mai più . . . mai più" ("You'll never come again," etc.)

There was a distinct feeling of disappointment after the cheers for Puccini, Belasco, Toscanini and Gatti-Casazza had died down, and all through the lobbies and foyers during the reception to the composer which followed the performance, unprejudiced music sharps and mere lay opera goers got together in groups and whispered their opinion that the first attempt of a famous European composer to operatize American people and customs had been a prodigious even if polite failure. "Fiasco d'estime" would be the European way of putting it.

Nothing further could have been done by the management to give the production every chance of success. The cast, scenic accessories, lighting, mechanical effects, costuming—all were on a plane of excellence which the Metropolitan never has excelled. Toscanini conducted with scrupulous care, and one may feel assured that with the composer present at most of the rehearsals, the score revealed its full significance in every tiny detail.

Caruso sang superbly as Johnson and acted the role with such earnestness and fire as to surprise even his warmest admirers. Emmy Destinn, although unsuited in appearance to the lithe mountain

girl, put much vim into her impersonation and sang with better vocal control and more sympathetic delivery than Metropolitan patrons usually are blessed with from the Bohemian soprano. Pasquale Amato as Sheriff Rance won a well deserved individual triumph. His glorious voice rang true and resonant, even though he had to smoke a countless number of cigars, and the sinister intensity of his make up and manner carried out the idea of the role to the letter. Dinh Gilly did the comparatively small Sonora part with quiet, artistic dignity and real pathos. Andrea de Seguro's minstrel song was a refined and intelligently conceived piece of vocal art. There is no female chorus in "The Girl of the Golden West," and only one other woman besides Minnie. Truly an ideal opera for the prima donna!

Will the great Puccini retire his work at the end of the present season and give it a thorough revision, not to say rewriting, as he did with "Butterfly" after the historic catastrophe that marked its Italian premiere?

As "The Girl of the Golden West" stands at present it is a mistake, and one that, if not mended, may harm the very high standing of the deservedly



PASQUALE AMATO AS JACK RANCE,  
In "The Girl of the Golden West."

popular creator of "Tosca," "Butterfly" and "Bohème." Friend Ricordi should have advised Puccini that in its present shape the music of "The Girl of the Golden West" has no selling chances whatsoever. But what will Europe say when it gets its first taste of American melodrama via an Italian score by the best liked of modern opera composers?

In this country, the Puccini mishap will be regarded with sadness by those who have at heart the best interests of American musical development, for the pessimists now are provided with another argument against the feasibility of ever having a really "American" opera, uttered in a musical idiom that grows directly out of the subject and shall differ from the German, the French and the Italian manner of operatic expression. THE MUSICAL COURIER enrolls itself gladly on the side of the optimists, and will even hope with some of its enthusiastic friends that the queer committee chosen by the Metropolitan Opera House to decide its opera contest will find the really representative "American" opera among the thirty scores said to have been submitted in the effort to gain the \$10,000 prize.

THERE were not as many folks at Madame Sembrich's recent folk recital as there should have been.

NEW YORK's editorial offices are beginning to understand the true economic relation between music and money as pointed out long ago by THE MUSICAL COURIER. The Sun of last Sunday says:

Last night for the first time a work by a world famous composer was produced here before being performed in any other city. As an evidence of the importance as a musical center to which this town has advanced it may be mentioned that two more operas as yet unsung are to be heard later in the present season.

This is a curious reversal of the usual condition of affairs, and it is brought about by the enterprise of impresarios and the eagerness of European composers and publishers to get all the available American money.

It is of course the wealth of New York that makes such brilliant incidents possible in our operatic seasons. The receipts of "The Girl of the Golden West" at its first two performances would probably be impossible in any other city. Once they are known abroad, the music publishers and the composers will doubtless come to the Metropolitan Opera House in such shoals that there might be a whole season of operas that had never been sung before on any stage.

It is well for music and well for the New York newspapers that "The Girl of the Golden West" premiere is recognized in its financial as well as in its artistic aspects. The Metropolitan management was influenced solely by ethical and patriotic motives when it secured the production for our city, but that is no reason why the business possibilities of the venture should not be exploited to the full by those interested in its commercial outcome. It is a good sign that so much money may be made out of music, and the facts in the present case serve again to emphasize strikingly the adage now accepted in nearly all quarters, that it pays to advertise.

"Mr. GORITZ as Telramund has been seen before," remarks the Sun in its report of the "Lohengrin" performance last Friday. "Mr. Goritz sang Telramund for the first time," remarks the Tribune in its report of the "Lohengrin" performance last Friday. The Tribune is wrong, and the Sun is right, a state of affairs by no means unusual. What is the good of going to the Opera for thirty years—always in the same seat—and writing books about one's adventures in the stalls, if the memory does not reach even to last season? The "dean" will have nothing left to be proud of if he does not continue to live up to its reputation for encyclopedical exactness.

RECENT musical happenings included a sold out "Salome" in London and a barred out "Salome" in Chicago. Of the latter city, Mary Garden says that "it is not the whole United States by a damn sight," and Oscar Hammerstein flings the defi that "The Chicago women all wear flannels"—a habit utterly inimical to artistic taste, as the whole world must admit unhesitatingly.

SIGNOR PUCCINI is said to have asked for a piece with plenty of action. Well, if the composers of "La Bohème," "La Tosca," and "Madam Butterfly" were to bring actions of damage for plagiarism against the composer of "The Girl of the Golden West" we believe Signor Puccini would lose all taste for action.

In a certain sense, Dr. Cook is probably the greatest composer the world ever has known. His North Pole fantasia was marvelous, even if it was not free.

It is not too late for some readers to remember that a paid subscription to THE MUSICAL COURIER makes an appropriate and acceptable Christmas present.

MARC A. BLUMENBURG is en route to Europe, where he will make a short stay, returning to his New York desk in January.



## VARIATIONS

Puccini has been guilty of one grave oversight in his "Girl of the Golden West." There is no whiskey motif and no cigar motif! A close examination of the official libretto, sold at the Metropolitan Opera House, reveals these mentions of the typical California commodities of 1849:

Page 7—On the left, close to the footlights, the glimmer of Jack Rance's cigar is seen.

Page 9—Harry: "Bring the cigars, Nick!"

Joe: "And whiskey!"

Page 13—Nick passes to and fro with trays and drinks. Billy furtively approaches the counter and steals some cigars.

Page 13—Nick comes back from counter with a box of cigars.

Page 13—Sonora: "Cigars all round."

Page 13—Nick goes round with the cigars.

Page 13—Trin: "Whiskey all round."

Page 13—Nick hands round bottles.

Page 21—Ashby: "Nick, bring me some whiskey."

Page 21—Nick brings four whiskeys to the table.

Page 21—Nick comes back with a jug of hot water and hands round glasses of whiskey and lemons.

Page 21—Rance: "Sonora, your whiskey is too strong."

Page 25—Minnie offers Ashby cigars.

Page 25—Minnie: "'Regalias,' 'Auroras,' 'Eurekas'?"

Page 27—Billy goes to the counter and empties the dregs of two or three glasses.

Page 27—The girl takes the stolen cigars from Billy's pocket.

Page 31—Joe: "Whiskey!"

Page 31—Nick brings Joe the whiskey.

Page 31—Joe drinks his whiskey off at a gulp.

Page 31—Nick: "He wants some whiskey and water."

Minnie: "Whiskey and water? What's all this nonsense?"

Nick: "Why, that's just what I told him. At the 'Polka' we drink our whiskey neat."

Page 35—Johnson: "I'm the man who asked for water with his whiskey."

Minnie: "Not really? Nick, the stranger takes his whiskey as he likes it."

Page 41—Ashby: "Some whiskey! I'm exhausted!"

Page 43—Castro: "Bring me some brandy!"

Page 43—Castro drinks greedily.

Page 63—Minnie: "One of our real Havanas?"

Page 73—Nick has discovered Johnson's cigar on the ground.

Page 73—Nick: "One of our best Havanas."

Page 99—Rance lights a cigar, goes up to Johnson, and deliberately puffs the smoke into his face.

Xaver Scharwenka was told by his friend and co-manager, Louis Somlyo, that a certain engagement would have to be changed because St. Louis had refused to accept the date assigned by Somlyo. "Es scheint mir demnach," remarked the quick-witted Xaver, "das Louis will aber St. Louis will nicht."

Alfred Robyn, composer, organist, and authority on Bach fugues, once went to a dentist to have his

teeth put in order, and during the seances the forceps artist, who was somewhat of a singer in an amateur way, discovered his patient's musical proclivities. "Good," cried Doctor X; "then you can accompany me at several concerts where I am to sing during the next fortnight." Robyn consented most obligingly and after numerous rehearsals assisted the dentist to real success at his appearances. Shortly after, the composer received a bill for \$187, itemized thus:

Examining teeth .....	\$10
Cleaning teeth .....	10
Preparing teeth .....	20
Material for bridge work .....	30
Borings for bridgework .....	25
Bridge work .....	90
Chemicals .....	2
Total .....	\$187

Nothing daunted, Robyn sent in his own bill, as follows:

Opening piano lid .....	\$10.00
Putting music on rack .....	10.00
Playing on black keys .....	20.00
Playing on white keys .....	30.00
Playing sharps and flats .....	25.00
Accompanying .....	90.00
Closing piano lid .....	2.00
Clean laundry .....	.50
Total .....	\$187.50

P. S.—You owe me fifty cents.

Henry T. Finck also disagrees with "Grove's Dictionary of Music and Musicians," and points out this serious blunder in the pontifical volume: "As



WAGNER CROSSING THE "RHINEGOLD" RAINBOW BRIDGE FROM THE FESTSPIELHAUS TO WALHALLA. Old caricature in the Bombe, 1876.

Mark Twain would have said, the announcement in the appendix to the new edition of "Grove's Dictionary of Music and Musicians" that Max Bruch died in Vienna on September 17, 1907, is grossly exaggerated. Max Bruch is not only living, but he has, at the age of seventy-three, just composed a new violin concerto."

As Salome, at the recent London production, they say that Aino Ackté's head tones were particularly effective.

Myrtle Elvyn, who would rather be called a fine pianist than a beautiful one—and in reality is both

—played three concertos with the Berlin Philharmonic Orchestra on December 8: Mozart in C minor, Saint-Saëns in F, and Liszt in E flat.

"Johanna Gadske is a subscriber to the Philharmonic concerts. When she is on tour she gives the use of her box to deserving music students. Strange sort of prima donna this, who buys concert tickets and then gives them to others who could not buy them."—W. J. Henderson, in the New York Sun.

"He Fell in Love with His Wife" is the subject of a new modern play—and no wonder.

DEAR VARIATIONS: Would it do any harm to remind your readers that Johann Kuhnau (1660-1722), whose sonatas you mentioned in your December 7 column, is not to be confounded with Johann Kuhnau (1735-1805), also a German composer? Please note that I do not ask if it would do any good to enlighten your readers on this very important matter!

Yours

CLARENCE LUCAS.

News is scarce from abroad this week; not a single pianist was decorated by any kinglet or duke-ling.

Local lovers of Liszt's most neglected piano works will have a carnival next Saturday afternoon, when Arthur Friedheim is to give his Mendelssohn Hall recital and play the Weimar master's B minor sonata, "Benediction," ballade in B minor, "Mephisto" waltz and the "Pesth" or ninth rhapsody. Twelve Chopin preludes and a mazurka (!) by the same composer complete the noteworthy program.

In the Minneapolis Journal of December 4, a paragraph announces that the Czerwonky String Quartet program will open "with a composition by Haydn; the second number is selected from the works of his distinguished pupil, Beethoven."

During the present tour of the New York Philharmonic Society, the organization stopped off for a peep at Niagara Falls. Gustav Mahler looked long and earnestly at the thunderous mass of water. At last he remarked admiringly: "That is what I call a fortissimo."

Battle Creek, Mich., has a symphony orchestra. Battle Creek is about the size of Bückeburg, Germany.

"Did Dr. Crippen die of a drop too much?" asks a facetious correspondent with a sense of gallows humor, "or must one attribute his demise to a suspended chord?"

"The Girl of the Golden West"—viewed from Italy's longitude and with an oblique glance at the \$22,500 in the box office after the première—might also be called "The Girl of the Golden East."

LEONARD LIEBLING.

TUESDAY, January 24 will mark the opening of the weekly performances at the Metropolitan by the Chicago Grand Opera Company. The dates thereafter are January 31, February 14, March 14, March 28, and April 4. Operas to be given include "Thais" (opening night), "Les Contes d'Hoffmann," "Quo Vadis," "Juggler of Notre Dame," and Wolf-Ferrari's "Le Secret de Suzanne."

GIULIO GATTI-CASAZZA announces that the jury to award the Metropolitan \$10,000 opera prize will consist of Alfred Hertz (German), Walter Damrosch (German-American), George W. Chadwick (American), and Charles M. Loeffler (Alsatian). While its personnel is by no means perfect the jury will have the advantage of not being assisted by any music critics—at least we hope so.



## PUBLICATIONS AND REVIEWS.

## NOTICE TO PUBLISHERS

This department is devoted to a review of old and new music publications, musical works, musical literary works and anything pertaining to the publishing of matters in music.

Only such publications and compositions will be reviewed as are deemed worthy of notice, and THE MUSICAL COURIER reserves to itself the privilege of rejection. It is also understood that any work or composition or book reviewed in this column relinquishes its copyright to any part or all of its parts so far as a review of the same can be applied. This does not mean that THE MUSICAL COURIER assumes or claims any interest in the copyrights; it merely means that we are not to be held for any infringement of copyright by handling copyright publications or works in this department.

Particular attention given to works of American composers and their products.

## LOOKING BACKWARD.

We are on the threshold of a new year. We cannot see what is before us, and that which we have passed is fading in the mist of years. We walk backward through the ages, ever stepping into the unknown, with our eyes fixed on the things of yesterday. 1911 will henceforth fall into line and fill a page of history. During unnumbered ages it has been one of the years of the future. Soon, for a few short days, it will be the present, only to become a remote and a remoter past, "unto the last syllable of recorded time." A century ago it was the present. In 1811 Napoleon was preparing for his march to Moscow.

The Emperor Nap he would set off  
On a summer excursion to Moscow;  
The fields were green, and the sky was blue,  
Morbieu! Parbleu!

What a pleasant excursion to Moscow!

The next year he departed, and came back. That tragedy has furnished many themes for painters, poets, and composers. Tchaikowsky has left us an example of musical realism in his "1812" overture. But we do not see the lurid fires Napoleon saw, or feel the frost that fought his army in deadly, silent, war. The chill, however, was entirely cured by the warm June weather at the battle of Waterloo. In 1811 the deaf Beethoven was at work, and a great comet like a harbinger of poetic brilliancy, glowed in the heavens that year when Franz Liszt was born. There was then no Richard Wagner.

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In 1711 we find ourselves in an age of wigs and powder, knee-breeches and shoe-buckles,—a formal age of courtly manners. Handel, full of Italian opera plans, had just taken up his abode in London to begin a career of dismal operatic failures, which we, who know his mature genius in the epic oratorios, can now understand. Handel in 1711 could not divine what 1911 would think of him. Nor could the studious Bach, of the same age as Handel, see that the hill he so laboriously climbed was none other than Parnassus. At twenty-six he did not know posterity would call him Father of Modern Music. In 1611 we find a stranger world still. Shakespeare, the greatest genius known to fame, was in the maturity of his powers. "Hamlet" and "Lear," "Macbeth" and "Cymbeline" were new names in the world of poetry. Cervantes, in his troubles and woes, was planning the second part of "Don Quixote" which he published four years later. We find ourselves in a glorious company of poets and authors, but the lutes and viols of the musicians of that age are unpromising precursors of our orchestral days. King James of England, of whose poetry our Washington Irving has written so enthusiastically, and of whose scholarship no less a man than Francis Bacon waxed eloquent, dedicating the "Advancement of Learning" to him,—this same King James not only first united the crowns of Scotland and England, but made himself the most famous king in the English speaking world by authorizing the publication, in 1611, of the first English translation of the Bible. And far from Elizabethan

England and romantic Spain, in the desolate salt seas of northern Canada, a sturdy sailor, Henry Hudson, was set adrift in an open boat by his mutinous crew and left to perish in the solitude of waters. Three hundred years ago, in 1611, he sank to his unknown resting place in Hudson's Bay. His name is continually on our lips, for our great river commemorates it. We know his fame; he only knew his fate.

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In 1511 the giants of the renaissance, Da Vinci, Michaelangelo, and Raphael, are at work in Italy. A century earlier, in 1411, Hubert van Eyke in Flanders, is announcing to the world his newly discovered art of painting. John, Duke of Burgundy, arms 4000 soldiers with "hand cannon," as the clumsy guns were then called. In France, Joan of Arc was born. Five hundred years have slipped away since the cry of that little babe first gladdened her mother's ears. In the chronicles of Florence for the year 1311 we find the banished Dante called a rebel and an outlaw, while in Verona the love and death of Romeo and Juliet are still told as a recent tragedy. In 1211 the population of London was about 30,000 within the walls, which is only 1/250th of its present number of inhabitants. In 1111 Abelard, the most eminent lecturer and teacher of the day of the philosophies of Aristotle, was thirty-two, while Heloise, the beautiful girl with whom his name afterward became linked forever in the history of love tragedies, was ten. In 1011, Æthelred, Anglo-Saxon king of England, having lost "the largest fleet that had been seen in the reign of any king," had the experience of watching his kingdom conquered and overrun by the Danes. We hasten on.

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Hallam says:—"For many years the supreme pontiffs (Roman) were forced upon the church by two women of high rank but infamous reputation, Theodora and her daughter Marozia." In the year with which we are now concerned, 911, Theodora was enjoying the spectacle of seeing Pope John X on the throne by her influence. Will the agitating women of 1911 have the political power of these historical dames of a thousand years ago? In 811 Venice, queen of the Adriatic, was founded, and Charlemagne, the greatest military commander and organizer between Julius Caesar and Napoleon, was emperor of the Franks, conqueror of Germany, and king of Rome. In 711 Tarik the Saracen crossed over from Africa at Gibraltar (Gebel-el-Tarik, "the hill of Tarik"), entered Spain and began the Moorish occupancy of the country, to remain there 781 years. Murillo, one of the glorious names in the Spanish annals, the painter of those wonderful Madonnas, had Moorish blood in his veins. In 611, Sebert, Saxon king of England, had the thorn bushes removed from a little island in the Thames near London, making a clearing for the foundation of a church on the present site of Westminster Abbey. In 511, Clodowig, pagan German conqueror, a robber, liar, murderer, from whom modern France dates the beginnings of her history, died. In 411 Rome was still smoking and in ruins from the wrath of Alaric.

We have now, with our more than seven-leagued boots, traversed the gloomy middle ages and reached the sunset of the ancient Roman Empire. In 311, Constantine, the first Christian emperor, was fighting for the throne of imperial Rome. What an enormous influence Constantine's adoption of Christianity, as a political expediency, has had on the history of modern music! Going back another century we find Rome red with the blood of twenty-three Emperors before we reach the death of Severus in 211. Still another century earlier brings us to the historian Tacitus, and the poet Juvenal, whose famous line, "*mens sana in corpore sano*,"—"a healthy mind in a healthy body,"—has not yet been superseded by a wiser utterance. In the year 11 we reach a period in the summit of Roman glory.

Augustus Caesar was Emperor, and Rome was adorned with statues, palaces, marble baths, theaters, arches, and monuments, the like of which had never been in the world before. It was the golden age of Latin verse, when Ovid, Virgil, and Horace were in their prime. At their deaths the muse of poetry slept for more than a thousand years, till awakened by Dante, and quickened into unprecedented life by Shakespeare.

Another century stride takes us beyond the Christian era, to 89 B. C. We find a thin, bald, irritable man, afflicted with the itch,—Julius Caesar,—filling the historical stage. A century earlier we see the bacchanalian revels in Rome at such a low moral ebb that the law began to curb and prohibit them. Plautus was then, 189 B. C., in the meridian of his powers. His works, the greatest comic and dramatic plays in the Latin tongue, still hold their rank among the scholars of the world. We must now leave this Latin period of poetry and art,—a period which, from Plautus to Juvenal, is longer than from Shakespeare's death to the present day,—and fix our imaginative eyes on still an earlier age.

The Isles of Greece, the Isles of Greece,  
Where burning Sappho loved and sung,  
Where grew the arts of war and peace,  
Where Delos rose, and Phoebus sprung!  
Eternal summer gilds them yet,  
But all, except their sun, is set.

A hundred years ago Byron was in Greece, preparing for his poems about the land and the year where we now find ourselves. In the year 289 B. C. the sun of Athenian splendor was already setting. Athens had recently fallen in her ceaseless wars, and was ruled by Demetrius of Macedonia. This later age of Hellenic culture was one of criticism rather than literary production. A hundred years earlier we reach, in 389 B. C., a brighter day in Grecian history. Ignoring the warfare of that age, we meet with the names of Xenophon in banishment, and a number of excellent writers. The profoundest philosopher of Greece, Socrates, had been dead ten years, and the greatest orator of his age, probably of any age, Demosthenes, was to be born four years later. Plato was then forty years of age. From this date backward for a hundred years we meet with mighty names. Aeschylus and Sophocles were alive in 489 B. C. Here we will stop, at the death of Miltiades, who had led the Greeks to victory on the ever famous plains of Marathon in 490 B. C.

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There are still 5000 years of Egyptian history before us, stretching into the awful silence of antiquity, but we must leave them.

When we have attended to the Olympic festivals in Carnegie Hall, and witnessed the bacchanalian revels in the Broadway theatres we may return to these momentous matters. For the time being the microbe of the present must set aside the mastodon of the past.

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## White-Smith Music Publishing Company, Boston.

"LEGENDS OF YOSEMITE"—FOLK LORE OF THE AH-WAH-NEE-CHIE INDIANS YOSEMITE VALLEY, CALIFORNIA. A COLLECTION OF FIVE SONGS; WORDS BY ALLAN DUNN, MUSIC BY H. J. STEWART.

Was it the patriotic wish to remain American and to be known as such which prompted Allan Dunn and H. J. Stewart to go to California for the subject matter of their songs? Or was it the romance of the thing that appealed to them? Now, we have to chronicle the fact that there is nothing distinctively American in the verses or the music of these songs. This is not the fault of either the author or the composer, however. For our white race is not destined to acquire its national style through the archaic channels of the barbaric races who are connected with us only by the slender thread of having lived on this continent before our arrival here. Let us hasten to add, nevertheless, that these are good songs. The verses have a genuine lyrical lilt, and the music is not only vocally melodious, but is interesting in harmony and in the figures of accompaniment. These chords of the ninth, diminished sevenths, altered fifths and other chromatic changes, pedal points, and the rest of it, might just as well have come to us direct from London or Berlin. This music would be equally suitable for the English "Drink to Me Only with

Thine Eyes," or the German "Seit dem dein Aug' in meines Schaute." We find no French influences in this music, which is, throughout, of that heavier Saxon or Teutonic nature. The songs are varied in sentiment, however, ranging from a nocturne and lullaby to the stormiest of dramatic ballads. To those who like to hear unfamiliar stories told in familiar words and in cosmopolitan music we most heartily recommend these five Yosemite Legends.

**G. P. Putnam's Sons, New York and London.**

"THE BASIS OF MUSICAL PLEASURE." BY ALBERT GEHRING.

This is the kind of work which composers and the general public alike eschew. There are certain writers on music, however, who, having a taste for the metaphysical and philosophical, find a keen delight in trying to discover what music is, and in what the essence of musical pleasure consists. One may study such works as these for a life time without acquiring the ability to compose good music or learning to enjoy it. It reminds us somewhat of an essay by Huxley on "The physical basis of life," in which the elements that go to make up the plant are named and described. Now, though such an essay is intensely interesting in itself, it can never help the gardener to raise his roses or implant a love for the scent of roses in the noses of the florists. We have much enjoyed reading Albert Gehring's book. We found not only many ideas quite new to us, but many familiar subjects treated in a new and philosophical manner. The actual complexities of a bit of music as simple as the introduction to Schubert's C major symphony are vividly shown by means of nine diagrams of various kinds. We find this chapter altogether admirable. Albert Gehring says: "A great burst of sound produced by an orchestra of unusual dimensions impresses us because it transcends what we are accustomed to hearing." That explains why so many persons are carried away with an orchestral or operatic performance of music that is fundamentally poor, and why these same persons wonder at the lack of enthusiasm of the experienced musician who is not impressed by the big noise. What Albert Gehring says about the power of association is true, though not new. The thousands who have wept when Patti sang "Home, Sweet Home," were not moved by the music at all, but by the associations that clustered about the old song. We call the attention of our readers to these few points in order that they may know what the book is about. Not only do we find the book interesting on account of Albert Gehring's ideas, but because he gives the names of so many who have written philosophical works bearing more or less on music, as well as a number of quotations from these authors, such as Spencer, Schopenhauer, Hand, Guyau, Gurney, Balfour, Hanslick and others.

**Broadway Publishing Company, New York.**

"THE BUSINESS MAN IN THE AMUSEMENT WORLD." BY ROBERT GRAU.

We picked up this book with considerable anticipation and looked into it carefully because it was sent to us for review. And before we knew it we found the hours slipping by, so engrossed had we become in the biographical sketches of the men who are now so prominent in the theatrical world, but who nearly all were once very obscure and lowly. We felt the force of Longfellow's line about

Lives of great men all remind us  
We can make our lives sublime.

Of course, the true actor will agree with us in the suggestion that he is a great man. Our object in mentioning this book, however, is because there is in it a portrait and a verbal sketch of Marc A. Blumenberg and his enterprise in founding and building up THE MUSICAL COURIER. We, whose pleasure it is to work for our editor-in-chief, are proud of his recognition by the author of this book. We insist, however, that Mr. Blumenberg's reputation rest on a more sure foundation than that of an amuser. He has long been an educator in musical matters.

**A. C. McClurg & Co., Chicago.**

"STANDARD MUSICAL BIOGRAPHIES." BY GEORGE P. UPTON.

We know of no better term for these books of George P. Upton than "Musical Baedekers." Like those famous guide books published in Leipsic by Carl Baedeker, these musical guide books give all the dates and data one ever desires to learn. We have our own opinions about the intrinsic value of certain compositions and a sympathy for the advanced school of music against which George P. Upton rails. But we collectively take off all our editorial hats to our Chicago confrere when it comes to a matter of definite facts connected with the lives of the 104 composers whose names we have counted in this book. We must call attention to the practical and convenient alphabetical order in which the names are arranged. A name beginning with G—Gluck, for instance—will come after a name beginning with F—Flotow, for example—although

Gluck died long before Flotow was born. We know that Wagner will be near the end of the book, and Auber near the beginning. This is far more convenient than the grouping together into schools and in chronological order would have been. Our only regret is that more composers are not in the book. A work that includes Foster and excludes Franz must certainly have been conceived with more sympathy for American than for German composers. We could very well have spared the unnecessary pictures if it was lack of space that compelled the author to leave out Hubert Parry, for instance, whom many Englishmen, at any rate till the advent of Elgar, considered the greatest living English composer. Boito, César Cui, Goetz, Goring, Thomas, Harold, Lortzing, Mehul, Messenger, Nessler, Offenbach, Purcell, Scarlatti, Spontini who are conspicuously absent, are at least as important as Buck, Chadwick, Converse, Godard, Hamerik, Parker, Reznicek, and Stock. We think an account of them, in place of fanciful pictures, such as Meyerbeer and his Ideals, Haydn crossing the English Channel, Leopold Mozart and his children, Schubert composing, Wagner conducting, and such like useless padding, would much improve an already valuable work. This is exactly the kind of work the critic turns to in his hour of need. As we said before, we are able to form some kind of an opinion of a composer's works, but we cannot guess at his dates, and imagine how many works he has written.

**Carl Fischer, New York.**

"HOW TO PREPARE FOR KREUTZER," "HOW TO STUDY KREUTZER," "HOW TO STUDY FIORILLO." EDITH L. WINN.

These little volumes are excellent alike in conception and in execution. They are not merely talks to violin students, full of the usual platitudes about the length of art and the brevity of life, but are practical lessons on bowing, fingering, method of work, disposition of time, violin literature in general, and sound counsel to teacher and student. The first work gives a list of the studies necessary for the student who aspires to play the studies of Kreutzer and gives a detailed description of these studies and how to work at them. Needless to say, we approve of anything that leads the violinist to the study of Kreutzer, whose works are at least of the same importance to the violin player as Clementi's "Gradus ad Parnassum" are to the pianist. Beethoven dedicated the well known "Kreutzer" sonata "to his friend." But Kreutzer did not require Beethoven's dedication to make his name immortal. Grove's Dictionary says: "His fame will always rest on his unsurpassed work of studies."

Fiorillo's thirty-six caprices, or studies, rank with the classical studies of Kreutzer and Rode, and they possess considerable merit as music, apart from their value as studies.

**Oliver Ditson Company, Boston.**

"NATURAL LAWS IN PIANO TECHNIQUE." MARY WOOD CHASE.

We have not discovered any new and startling theory in this work which would make us cautious in recommending it. But we find much careful order and system, probably more the result of long experience than of anything else. The book is illustrated with a number of photographs of many positions of the fingers at rest, in action, on and off the keys, which will add to its usefulness to those groping their way to fame along the ivory way. The chapter on "How to Practise" is full of sound advice. Had we had such a book before us in "the days that are no more," and if we had had the good sense to follow the advice of this chapter, we might now be wonderful pianists—perhaps. We trust, however, that the good seed of this instruction will fall on less stony ground than on our hard hands, and will bring forth fruit, "some ten, some fifty, and some an hundred fold."

**G. Schirmer, New York.**

"HARMONY MODERNIZED." MAX LOEWENGARD.

This work is not at all as startling or as revolutionary as the title might imply. The modern harmonies of Grieg, Wagner, Strauss, have not been relegated to the past. All the author has done is to classify under a few simple rules the many exceptions which modern composers continually make in the rules of the old theories of harmony. The great solid bulwark of the laws of harmony as established by two centuries of practice remain unaltered. Max Loewengard would be the last one to wish to demolish that venerable edifice. But he, like every other teacher, has found the many departures from strict classical paths which composers make. Unlike most teachers, however, he has attempted to systematize these departures and account for them, rightly holding the opinion that the composers, who make music, are more authoritative than the theorists, who make rules. The student, therefore, is now given a rule for several of these procedures instead of being taught that such and such a progression is an exception to the rules and therefore really incorrect, in spite of

the fact that Beethoven, Brahms, Chopin or MacDowell, as the case may be, make the exception sound like beautiful music. We certainly indorse this work of Max Loewengard. It has nothing at all in common with the immature and uninformed theories that are periodically sent us for review.

**Theodore Presser Company, Philadelphia.**

"STANDARD HISTORY OF MUSIC, A FIRST HISTORY FOR STUDENTS OF ALL AGES." JAMES FRANCIS COOKE.

The subtitle of this work is more suitable for it than the word "standard." It is truly a beginner's book, full of pictures, and written like a child's primer, with all the big words divided into syllables, and the pronunciation of all foreign names and technical terms. The clergyman who announced that the organist would play one of Batche's Fudges could learn to pronounce Bach's fugue from such a book as this. There are questions at the end of each chapter. We do not know from whence James Francis Cooke derived his knowledge of the Greek scales. The examples he gives are quite unlike the usually accredited Greek scales. We do not think any harm will come to the student, however, even if he fails to grasp the Greek system, or finds himself in doubt about the exact number of Hindu scales, which our author says are thirty-six, but which Clarence Lucas in his "Musical Form," quoting from A. M. Chinnaswami Mudaliyar's "Oriental Music," published in Madras in 1892, says are seventy-two. Of course, on such topics as Bach, Handel, Mozart and the rest of them, James Francis Cooke could not go wrong. Palestrina, naturally enough, has a number of dates given for his birth. No historian seems to know when he was born. What an old master he must be if no one knows how old he really is! On the whole, we like the book for its simplicity and for the avoidance of all attempts at fine writing and humor. The map of musical Europe at the end of the book is excellent, and redeems the work from the charge of being merely a compilation from other books.

**Bispham at St. Joseph.**

David Bispham gave a lecture-recital in St. Joseph, Mo., on December 1 and aroused his hearers to a high pitch of enthusiasm. "Mr. Bispham's lecture-recital," said the St. Joseph Gazette, "was full of gracious sayings, old ballads, sweet songs—it was a great revelation. Bispham is a finished artist, a finished actor. David Bispham has the vigor, the fire and the dramatic art required." Among other recent tributes to Mr. Bispham's art are the following:

If David Bispham should elect to sing his program in Choctaw, Hindoo-Parsee and Babylonian, he would be greeted with the same violent enthusiasm, for his personality is such and his individual style of singing so magnetic in quality that he wins and holds his audience from first to last.—Detroit Saturday Night.

David Bispham is a singer—not only by virtue of his natural voice, but because he has unusual musical intelligence. He soars above those who are famous merely for the sweetness of their tones because he has a wealth of understanding to guide his expression.—Columbus (Ohio) News.

David Bispham and his wonderful art held us under its magnetic influence throughout. At the conclusion of Tennyson's "Enoch Arden," to the Strauss music, there was scarcely a dry eye in the audience. His wonderful portrayal, the manner in which he pictured in voice and facial expression, left an impression upon the minds of his hearers that can never be effaced.—Milwaukee Sentinel.

With David Bispham it matters not how familiar the song or how long it has been in the popular ear, he can create it new each time he sings it.—Denver Times.

David Bispham gave unassailable proof of his recent assertion that "the English language is as noble and as singable as any." His numbers were all English, and from beginning to end he reached the hearts of his audience in a manner that dozens of alien masterpieces have failed to do.—Detroit Journal.

**Hinkle at Ft. Wayne and Syracuse.**

Florence Hinkle, a soprano highly favored by nature both as to voice and personality, not long ago finished a tour which took her through a dozen States. Spontaneous tribute to her qualities as singer and woman are appended:

Miss Hinkle's voice is sweet and clear, and her high tones, even when taxed by the close in the "Rigoletto" quartet, were pure and well sustained. A beautiful voice is not all of Miss Hinkle's merit in singing, as the prayer from "La Tosca" and other things proved. Miss Hinkle has all the qualities of a great singer.—Fort Wayne Sentinel.

"The Widow's" duet displayed to the fullest extent the rare purity of Miss Hinkle's clear, high voice. In "La Tosca" she was at her best and carried her audience spellbound as she rendered the aria with splendid effect. She has remarkable purity, beauty and volume of tone.—Fort Wayne News.

Miss Hinkle not only sang well, but captivated her audience by her style and beauty. When she finished "Endymion" there was a burst of applause that resounded through the hall. She was called back for a number of encores.—Syracuse Post-Standard.

"Has your teacher given you the bass clef to learn, Nellie?"

"Oh no, mamma. I haven't finished the trouble clef yet."



# GRAND OPERA IN NEW YORK.

## METROPOLITAN OPERA HOUSE.

### "Die Walküre," December 7.

Siegmond	Carl Burrian
Hunding	Allen Hinckley
Wotan	Walter Soomer
Sieglinde	Berta Morena
Brünnhilde	Lucy Weidt
Fricka	Florence Wickham
Helmwige	Rita Fornia
Gerhilde	Lenora Sparkes
Ortlinde	Rosina Van Dyck
Rossweisse	Inga Oerner
Grimgerde	Henrietta Wakefield
Waltraute	Florence Wickham
Siegrune	Marie Mattfeld
Schwarte	Clara Koch-Boehm

Conductor, Alfred Hertz.

This was the third performance of this drama from "The Ring" this season, with the cast nearly the same each time. Berta Morena distinguished herself by her superb impersonation of Sieglinde. She sang beautifully, better than at the matinee the last Saturday in November, when "Die Walküre" was given for the second time. More than that, Madame Morena looked beautiful and that is a factor in these mythological works. Others concerned in the performance did well, but the conductor again did little to entitle him to consideration.

### "La Bohème," December 8.

Rodolfo	Hermann Jadlowker
Schaunard	Adamo Didur
Benoit	Antonio Pini-Corsi
Mimi	Geraldine Farrar
Parpignol	Pietro Audisio
Marcello	Antonio Scotti
Colline	Andrea de Segurula
Alcindoro	Antonio Pini-Corsi
Musetta	Bella Alten
Sergeant	Edoardo Missiano
Doganiere	Pietro Audisio

Conductor, Arturo Toscanini.

As this was a repetition of Puccini's popular opera there is little to add to what has previously been stated by THE MUSICAL COURIER concerning performance and cast. The work of Messrs. de Segurula and Didur was especially convincing, the former winning prolonged applause after the overcoat song in the fourth act. Miss Farrar at times violated the law of pitch by singing a trifle sharp. Toscanini conducted magnificently, as usual.

### "Lohengrin," December 9.

Lohengrin	Leo Slezak
Elsa	Olive Fremstad
Ortrud	Louise Homer
Telramund	Otto Goritz
Heinrich	Allen Hinckley
Herald	William Hinshaw

The "Lohengrin" repetition of last Friday brought two changes in the cast of principals, Leo Slezak and Olive Fremstad singing the parts of the Swan Knight and the inquisitive Elsa. The huge Bohemian tenor was not a good selection for the title role, as his physical bulk and ungainliness robbed the Lohengrin figure of much of its required grace and poetical suggestiveness. The mythical reserve of the character, its dignity of bearing, the proud confidence of mien and carriage all were lost through Slezak's inability to present them corporeally and thus to stimulate and satisfy the imagination of the spectator. Vocally the tenor was unconvincing also, for the music of "Lohengrin" (perhaps more so than any other Wagner work) demands purely lyric utterance and in that department of singing Slezak has nothing to express, by virtue of his uneven, spasmodic and explosive style of tone production, his needless forcing of high tones, his disjointed phrasing, and the hollow and apparently insincere manner of tonal adaptation to the text. The nobility, the purity, the spirituality of the Lohengrin nature fail to reveal themselves in Slezak's account of the part. He is, on the contrary, a posing and aggressive personality with no trace of celestial origin, whose scenes with Telramund resemble brawls and those with Elsa smack of coquetry and very earthly passion. Of all the many Lohengrins New York has heard, it must be set down that Slezak was easily the least convincing and artistic.

Madame Fremstad's Elsa was no new experience here and its vocal deficiencies as well as its histrionic picturesqueness were published at length last winter in THE MUSICAL COURIER. There is no occasion at the present time to change the opinion then expressed. Madame Fremstad is not a soprano and the high regions of the Elsa role cause her distinct and audible concern. Her acting at all times was sympathetic and traditionally correct, even if not as individual and as youthful pictorially as that of Madame Galski.

Otto Goritz is much too boisterous a Telramund and with the stressful Louise Homer made more noise than music in their scenes, aided by the reverberations from the orchestra, which was urged by the sonorous Alfred Hertz into a veritable Niagara of percussive and stringed

vibration. The only relief from the untuneful singing and nerve racking din heard in this memorable "Lohengrin" performance was furnished in the refined and well intentioned singing of Messrs. Hinckley and Hinshaw—Americans both, strangely enough!

The Metropolitan management contributed excellent stage handling, lighting, and scenic investiture.

### "Faust," December 10 (Matinee).

Faust	Hermann Jadlowker
Mephistopheles	Leon Rother
Valentin	Dinh Gilly
Wagner	Bernard Bégue
Marguerite	Geraldine Farrar
Siebel	Rita Fornia
Marthe	Marie Mattfeld

Conductor, Vittorio Podesti.

At the first performance this season of "Faust" the infinite gulf between good and bad was most conspicuous. On the one side stood Dinh Gilly and Leon Rother; on the other side, Geraldine Farrar, Hermann Jadlowker and Vittorio Podesti. It is impossible to give a proper or satisfactory performance of any opera when three of the five chief factors upon whose shoulders the burden rests are woefully deficient. Therefore, that of Saturday afternoon was lifeless, in spite of the herculean efforts of Messrs. Gilly and Rother to infuse some life into it. Mr. Podesti must be accredited with an evident desire to follow the score, but the orchestra was affected with apathy, so that there were few convincing measures from it during the afternoon. The program announced that the opera would be sung in French, but with the exception of Messrs. Gilly, Rother and Bégue, that which proceeded from the mouths of the singers might have been Choctaw or Hindustani. Miss Farrar's voice never possessed that quality which appeals and on this occasion it was not in good condition. Mr. Jadlowker was a commonplace Faust. Faust is supposed to be enamored, but Mr. Jadlowker's idea of amorosity is truly novel. An icy Faust is decidedly unique. Both his singing and acting were unimpassioned. The only really potent moment of the performance was Gilly's magnificent death scene. Unaided and alone he carried this to a splendid climax, although outrageously handicapped by the banal mutterings of the orchestra. Mr. Rother made his debut at this house, and gave an excellent account of himself. He has a fine physique, a good voice, a proper understanding of the part; his acting was imbued with vigor and his singing was satisfactory. He received deserved applause for both the "Song of the Golden Calf" and the serenade. His derision in the cathedral was artistic, satanic and impelling. Mr. Bégue made much of the small part of Wagner. The choruses were lacking in every particular, because the conductor had no time to devote to them; he was too busy trying to follow the music.

### "The Girl of the Golden West," December 10.

See report on another page.

### "Cavalleria Rusticana" and "Pagliacci," December 12.

Santuzza	Emmy Destinn
Lola	Florence Wickham
Turiddu	Herman Jadlowker
Alfio	Dinh Gilly
Lucia	Marie Mattfeld
Nedda	Bella Alten
Cannio	Enrico Caruso
Tonio	Pasquale Amato
Peppe	Angelo Bada
Silvio	Dinh Gilly

Conductor, Vittorio Podesti.

For the third time this season the familiar double bill, bringing the Mascagni and Leoncavallo operas into conjunction, attracted a great audience. Hundreds stood up, for there were not seats to be had for any late comers. Dinh Gilly repeated his admirable work as Alfio; he sang well and acted with more spirit than at a previous performance. "Pagliacci," of course, aroused the usual enthusiasm; it is ever thus when Caruso and Amato are paired in the same opera. Miss Alten and Mr. Gilly likewise did their share in keeping the huge audience interested.

### Twenty Recalls for Edmond Clement in Montreal.

(By Telegraph.)

MONTREAL, Canada, December 11, 1910.

To the Musical Courier:

Edmond Clement made his first appearance with the Montreal Opera Company last night as Des Grieux in "Manon." The tenor scored an immense success. His performance was ideal. The singer took the house by storm, he being called out twenty times. A reception will be given this evening by Madame Plamondon Michot in honor of Mr. Clement.

H. B. C.

### Sunday Night Concert at the Metropolitan.

Sunday night of this week the audience assembled at the Metropolitan Opera House heard several of the best singers of the company. Berta Morena, the Munich soprano, sang beautifully with orchestra the "Abscheulicher" aria from Beethoven's "Fidelio" and "Elizabeth's Prayer" from "Tannhäuser." Her voice, which seems now to have become accustomed to the "American climate," rang out true and sweet and the singing was notable for intelligence and womanliness. Mr. Hinshaw's magnificent basso challenged admiration in the amusing "Largo al Factotum" from "The Barber of Seville." This young American artist has the humor that is so lacking in many singers and more of this perennial quality shone forth in the buffa aria, "Femmine tutte Femmine" from "Il Ritorno di Columella" of Fioravanti. The deep, splendid organ tones in Allen Hinckley's voice thrilled in the noble aria from "The Magic Flute," "In diesen Heiligen Hallen" ("In the Sacred Halls"), and later Mr. Hinckley sang a group of German songs which found favor and which also showed his poetic tastes. These songs were settings by Robert Franz of "Das Meer" and "Es hat die Rose," and Henschel's "Morning Hymn." Marie Flahaut, contralto, and Salvatore Sciarretti, a young tenor, added interest to the program. The orchestra, under the direction of Josef Pasternack, played the overture to Nicolai's "Merry Wives of Windsor," the overture to "William Tell" (Rossini), two numbers from Berlioz's "Damnation of Faust" and the "Coronation March" from "The Prophet" (Meyerbeer).

### Frances Alda's Recital Triumphs.

"An enjoyable program was the reward of an audience at once large and appreciative," said the Springfield (Ill.) News, in a highly complimentary review of the song recital given by Frances Alda. "The recitalist appeared beautiful, marvelously gowned and possessed of unfaltering poise. The tours de force never wanted for recognition, culminating in the enthusiastic reception accorded the 'Chaut Venetien,' which was vociferously redemanded."

"In addition to her personal attributes aforementioned Madame Alda has temperament in abundance and a voice of fine timbre and excellent strength. The organ is well schooled and falls on the ear with pleasant effect."

In Cleveland, where Madame Alda appeared with the Theodore Thomas Orchestra, her success was equally pronounced. "She sang herself with a gradual crescendo into favor with the audience," said the Cleveland News. "Her voice is fresh, exquisite and pure. Her 'Madame Butterfly' was dramatic, and her singing of 'The Prayer' from Puccini's 'La Tosca' was beautiful in its art and in its vocal quality. The finest of her offerings, the gavotte from 'Manon,' she delivered with a charming and graceful freedom of style, which she also evinced in her encore, 'The Cuckoo Song.'"

Madame Alda now goes to the Middle West to fill a series of engagements which will include, among other cities, appearances in Lincoln, Omaha and Kansas City.

### CARUSO'S CONCERT TOUR.

Enrico Caruso will make a concert tour at the close of the opera season in New York. Arrangements were concluded last week between A. F. Adams, managing director in America of the Quinlan International Musical Agency and the Metropolitan Opera Company, permitting this tour, which is by special permission of the management of that organization.

The tour will cover the whole of the month of May and this will be the first time, since 1908, that Caruso has been heard in concert under such conditions and the series of programs will embrace many of the arias the tenor has made famous at the Metropolitan Opera House. The personnel of the company to be chosen to accompany Caruso has not yet been selected, but it will include several artists of known ability and who are artistically worthy to appear on the same platform with him. The company will visit the principal cities of the country.

### Bernice de Pasquali Pleases Detroit.

Bernice de Pasquali, who appeared in concert with the Cincinnati Orchestra in Detroit, on November 30, met with fine success. The following are some of the criticisms from the Detroit papers:

Madame Pasquali justified her reputation as one of the most brilliant coloratura sopranos of the day, and delivered the familiar aria from Verdi's "Traviata" in a manner that made it seem new once more. Any singer has a difficult task who attempts the arias that the greatest singers of the age have immortalized. Not Pasquali's singing of the aria was beautiful in the extreme. Her work throughout the evening aroused the unbounded enthusiasm of the audience.—Detroit Saturday Night, December 3, 1910.

Madame Pasquali appeared to best advantage in her first number from "Traviata," the famous "Ah fors e lui." The English songs which she chose for her second number seemed also to be adapted to the vocal pyrotechnics introduced by the singer.—Detroit Times, December 1, 1910.

# GRAND OPERA IN CHICAGO.

## AUDITORIUM.

### "Pelleas et Melisande," December 5.

The fifth week of grand opera was ushered in at the Auditorium before a fairly good audience, when a repetition of "Pelleas and Melisande," with Mary Garden and Edmond Warnery in the title roles. Both artists met with their usual success in that opera. Campanini conducted the score in his inimitable fashion.

### "Thais," December 6.

Another operatic novelty for Chicago was given on Monday night at the Auditorium, when Massenet's "Thais" was performed, with Mary Garden, who created the part in New York on November 24, 1907, in the title role. "The Meditation," beautifully played by Leopold Kramer, with the accompaniment of the orchestra, was the success of the evening, and had to be repeated. Miss Garden acted her part remarkably well, but it may be said right here that, vocally speaking, she was not all that could be desired. Miss Garden's singing is inadequate, but her ability lies in portraying the part with such realism as to make her interpretation most interesting. Renaud, who made his debut as Athanael, won many admirers through his remarkable acting. Dalmores was, as in everything else he has appeared so far, excellent. The role of Nicias is limited, but Dalmores is such an artist that the smallest part takes a predominant place when interpreted by such an artist. Campanini conducted the orchestra and read the score with admirable effect and a part of the success of the evening is due to him. The smaller parts were in capable hands, the stage management was splendid in every respect, and Stage Manager Almanz may again be congratulated for the scenes shown at this performance; some one, however, is to be criticised for several mishaps which were noticed during the third act, in the passing back and forth of several stage hands, which completely destroyed the illusion of the oasis. Mr. Almanz may not be to blame for this, but some one ought to be responsible for like happenings so often noticeable on this stage. "Thais" will be repeated next week, but it is very doubtful if this opera will prove a success in Chicago.

### "Madama Butterfly," December 7.

Jane Osborne-Hannah, as Madama Butterfly, drew a very large audience to the Auditorium last Wednesday evening. Madame Osborne-Hannah duplicated her triumph of Nedda in "Pagliacci," in the title role, and sang the Puccini music exquisitely. Her voice, which is a beautiful soprano, is used with great artistry, full of sweetness, loveliness and feeling. Amadeo Bassi was again an excellent Pinkerton and Mario Sammarco gave a good account of himself as Sharpless.

### "Rigoletto," December 8.

The Auditorium was practically sold out for the second performance of "Rigoletto." This due to the fact that Madame Melba had been announced to appear as Gilda and Renaud as the Jester. Madame Melba wired General Manager Dippel that on account of indisposition she was unable to come. Her role was intrusted to the same unsatisfactory singer, who sang the part at the first performance of this same opera a week ago last Saturday night. McCormack as the Duke was acceptable, and Arimondi as Sparafucile and Tina di Angelo as Maddalena rounded a brilliant performance.

### "La Boheme," December 10.

Lillian Grenville won again the success of the evening by her splendid rendition of Mimi, and was well supported by a very strong cast. Ettore Perosio conducted.

### "Carmen" (Matinee), December 10.

Mario Guardabassi, Hector Dufranne and Marguerita Sylva again appeared in Bizet's masterpiece, which score was delightfully read by Maestro Campanini.

### "Cavalleria Rusticana," Sunday, December 11.

Dalmores won the success of the evening by his splendid rendition of Turiddu. Sylva was Santuzza, and Tina di Angelo was Lola. Parelli conducted.

## Chicago Opera Notes.

After the close of the first four weeks' experience, the management of the Chicago Grand Opera Company has deemed it wise to issue the following short retrospective statement of the first four weeks' activity.

We are of the opinion that the public should know exactly what they have contributed towards the success of the new enterprise and I might state that the Board of Directors, as well as the management, are so far much satisfied with the financial outcome of the season. As to the artistic success, the public and press have voiced their approval unanimously and nothing but the highest words of praise have been bestowed upon us in this respect. I, therefore, take this opportunity of thanking the press and public for the cordial support they have given us and the appreciation shown for our

efforts, hoping that the same spirit of patronage will continue and grow until the end of the season.

The company has thus far given twenty-six performances and four concerts, and the following operas have been presented: "Aida," four times; "Louise," three times; "Cavalleria Rusticana" and "Pagliacci," three times; "Carmen" and "Salome," each twice; "Pelleas and Melisande," two times; "La Boheme," two times; "Tosca," two times; "Il Trovatore," two times; "La Traviata," "Faust," "Rigoletto" and "Madama Butterfly," each once.

The actual receipts, including the average advance subscription, have amounted to \$180,000. This means an average of \$45,000 per week, and if for the remaining six weeks receipts will continue on the same average there is no doubt about the satisfactory outcome of the entire season.

The same average for the entire season of twenty-two and a half weeks would mean receipts above one million dollars. This included eleven weeks in Philadelphia, one-half week each in the cities of St. Paul, St. Louis and Atlanta, and regular weekly performances at the Metropolitan Opera House in New York and at the Lyric Theater in Baltimore during the Philadelphia season. All the performances outside of Chicago are covered by guarantees and by subscription which everywhere exceed the average subscription per performance in Chicago.

(Signed) ANDREAS DIPPEL,  
General Manager.

The energies of Maestra Campanini, Director Dippel, and in fact the whole Chicago Grand Opera Company, are now centered in the forthcoming production of "The Girl of the Golden West." Tito Ricordi, head of the Italian publishing house of Ricordi, has gone to New York to witness the first production there of "The Girl." He will return to Chicago Tuesday and continue to direct the rehearsals. Mr. Campanini has already begun rehearsals with the orchestra. The production of "The Girl" in this city is looked forward to as the most important operatic event that has ever taken place in the West.

Carolina White, who will create the title role in "The Girl of the Golden West," which will soon be produced in Chicago, declares that the music of the new Puccini opera is the most beautiful the Italian composer has ever written. "The whole thing is simply glorious," declares Miss White. "I don't see how any audience can help being enchanted by it. There are several passages that are unusually exquisite. One of these is where 'The Girl' tells all the boys at the Polka good by. There is so much feeling and pathos in the music here that I am afraid my throat will close up when I go to sing it. One of the splendid passages is the love scene between 'The Girl' and the bandit in 'The Girl's' mountain hut. The closing tableau to me is entrancingly beautiful. 'The Girl' and the bandit have turned their faces toward the East and the sun that rises over their camp in the forest is symbolic of the new life they are to lead. Puccini has here made some of his most masterful strokes. On the whole, I believe the opera will be one of the most brilliant successes that the lyric stage has ever known."

"Thais" will be the first opera that the Chicago Grand Opera Company will give at the Metropolitan Opera House in New York. Reports from New York indicate that the opera goes in that city are eagerly awaiting the arrival of the Chicago Grand Opera Company in the East. Mr. Dippel has not yet announced the opera that will open the season in Philadelphia. It is probable that the first of the ten engagements in Baltimore will be "Thais," though this has not been yet settled. The vote that is being taken by the Baltimore newspapers shows that "Thais" is the first choice of the opera goes there.

Mary Garden has sent out to the opera going public of St. Louis the following letter:

"My opinion has been asked of the selection of Carolina White to sing the title part in 'The Girl of the Golden West,' the creation of which I was obliged to forego owing to my heavy French repertory. I can say sincerely that I don't believe a finer selection could have been made by Mr. Dippel. Miss White is a singer of remarkably fine voice, a woman of unusual beauty, and as 'the Girl' she will be a perfect success, and the role is to carry her to fame at a bound.

"Very truly yours,

"MARY GARDEN."

"Salome" was produced in Milwaukee for the first time on Friday evening, December 9, with the same cast as when given in Chicago, Mary Garden and Charles Dalmores winning the success of the evening in which Campanini and his men shared greatly through the splendid reading of the difficult score. The Milwaukee newspapers are unanimous in the praise of the trio and that sensational opera was listened to by an audience reaching nearly 5,000. At the end the singers and the conductor had to appear several times on the stage to acknowledge the long and vociferous applause.

RENE DEVRIES.

Siegfried Wagner's "Banaditrich" had a friendly reception in Prague.

## SUNDAY CONCERTS IN CHICAGO.

CHICAGO, Ill., December 11, 1910.

The Sabbath was a very busy day for the musical critics in Chicago, as four concerts were given in the afternoon, and again in the evening the Auditorium was lighted for "Cavalleria Rusticana" and the Russian dancers.

The afternoon offering at the Auditorium consisted of "Pagliacci," in which the cast was the same as the last performance, with the exception of Nicola Zerola, who appeared for the first time in this city as Canio. The brilliant Italian tenor was at his best, and after the "Lament," which was superbly sung, the audience broke loose and the artist was the recipient of an ovation. Associated in this triumph must be mentioned Jane Osborne-Hannah, the eminent American soprano, who has endeared herself to the Chicago public. Sammarco was the Tonio, though the name of another baritone was inscribed on the program. The house was practically sold out for both afternoon and evening performances.

At Music Hall, Carolyn Louise Willard, one of the foremost pianists in the Middle West, gave her annual piano recital. Her program, which follows, shows the versatility of the artist and the catholicity of her range:

Variations in F.....Beethoven  
Scherzo, E flat minor.....Brahms  
Nocturne, op. 48, No. 1.....Chopin  
Prelude, B major.....Chopin  
Prelude, B minor.....Chopin  
Prelude, F major.....Chopin  
Ballade, op. 47.....Chopin  
Three preludes.....Th. Otterstrom  
F sharp minor.  
E major.  
C sharp minor.  
Etude, op. 18.....Paul Juon  
La Fille aux Cheveux de Lin.....Debussy  
Waltz from Osterbotten.....Selim Palmgren  
The Approach of Spring, from the Finnish Lyrics.....Selim Palmgren  
Concert Study, D minor.....Rubinstein

Of these numbers the writer heard only the first three, and these selections being the backbone of her program, he had ample opportunity to judge the player's pianistic ability and her remarkable interpretations of the classics. Miss Willard interprets Beethoven in a manner which gives pleasure to her auditors, and she gives to the classical number a scholarly reading. The Brahms scherzo afforded many opportunities for Miss Willard to display her facile technic and dynamic powers. The audience showed its approval by long applause, recalling the pianist many times, and she received several floral tributes. The management of Music Hall, a very bad hall acoustically, has several other drawbacks—one of them being the continuous chattering and joking of the ushers. This happens on every occasion, and as this hall charges a big fee to hear the artists the management should see that order is maintained by its employees during the numbers.

Luella Chilson-Ohrman was heard in two numbers from the pen of Frank Waller, the Chicago composer and organist. Mrs. Ohrman gave full value to "In the Quiet of Night" and "Inter nos," both showy pieces, revealing Mr. Waller as a melodious musical painter. The composer was at the piano and participated in the success.

In Orchestra Hall Mary Garden made her first and only appearance in concert for the benefit of the Examiner Christmas fund for the poor children of Chicago. The other soloists were Charles Dalmores, tenor; Bruno Steindel, cellist, and Anton Foerster, pianist. Mr. Foerster played two Chopin numbers and the Liszt tarantella. Charles Dalmores gave "Bonjour, Suzon" by Herman Devries, and the number had to be repeated. In addition to this number the French tenor sang Pierre Berton's "Hymn d'Amour" and Buzzi Peccia's "Italian Song" and the duet from "Romeo and Juliet" with Miss Garden.

RENE DEVRIES.

## Elman Sails This Month.

Mischa Elman, the violinist, will sail from Europe the middle of this month that he may spend the Christmas holidays in this city. His first American concert of the season takes place in Providence on January 2, when he will be the soloist with the Boston Symphony Orchestra. He will be heard twice with that organization at concerts to be given in New York, and will also play here at two of the Sunday night concerts at the Metropolitan Opera House. Because of his many out of town engagements, some of which will take him into portions of Canada never before visited by a musician of the first rank, Elman will be heard in but one violin recital in New York.

## Elvyn in Berlin.

(By Cable.)

BERLIN, December 9, 1910.

To The Musical Courier:

Myrtle Elvyn made brilliant reentree here last evening, playing three concertos with Philharmonic Orchestra, arousing great enthusiasm.

ABELL.



# GRAND OPERA IN BOSTON.

## BOSTON OPERA HOUSE.

### "L'Enfant Prodigue," "The Miser Knight," "Cavalleria Rusticana," December 5.

The triple operatic bill of December 2 was repeated at the opening performance of the week when Alice Nielsen again gave an admirable performance of Lia in the first named opera, and Mr. Baklanoff gave his dramatically vivid portrayal of the Miser Knight in the second offering of the evening. A well balanced performance of the "Cavalleria" with the same cast as on Friday closed the excellently rendered presentations to the well merited appreciation of the brilliant audience present.

### "Mefistofele," December 7.

The week of repetitions made necessary by the extra rehearsals for "La Habanera" continued on Wednesday with Boito's "Mefistofele" given with Madame Alda, Constantino, Sibirakoff and Carmen Melis in the principal parts and Mr. Conti conductor. At each added presentation of this opera with its sumptuous settings and wealth of scenic detail the performance gains distinctly in flexibility and impressiveness. The scheme of the whole story is so disjointed that were it not for the fact that Faust in his different peregrinations is the connecting link between each episode there would be nothing either to sway or to hold the imagination. As it is, however, the differing ways in which the wily Mephistopheles serves the temptations up to his hero is always of interest, particularly when accompanied by the richly variegated hues of Boito's musical palette. And as this hero Mr. Constantino may be said to rank supreme. Vocally he satisfies every demand, and histrionically, too, he makes a most chivalrous lover in looks, action and bearing. The Boston public has already become well acquainted with Mr. Sibirakoff's Devil, which ranks supreme as an impersonation of vocal weight chiefly. Madame Alda was a charming Marguerite in the garden scene and a most pathetic figure in the gruesome prison scene following, and Mr. Conti conducted with his own well known fidelity to the minutest details of the score.

### "Il Barbiere di Siviglia," December 9.

Another performance of "The Barber," with Lipkowska, Constantino, Fornari, Tavecchia and Sibirakoff in their accustomed roles kept the audience in gales of laughter and emphasized once again the brilliant and emphatic success attained by the artists and management in this production.

### "La Boheme," December 10 (Matinee).

Puccini's opera with Madame Lipkowska in the role of Mimi, Mr. Constantino as Rodolfo and the cast which follows attracted an interested audience that hung with well nigh breathless attention on the pathetic development of the little Latin Quarter idyl:

Mimi ..... Mme. Lipkowska  
Musetta ..... Miss Dereyne  
Rodolfo ..... Mr. Constantino  
Marcello ..... Mr. Fornari  
Colline ..... Mr. Mardones  
Schaunard ..... Mr. Pulcin  
Alcindoro ..... Mr. Mogan  
Benoit ..... Mr. Tavecchia  
Un Doganiere ..... Mr. Huddy  
Parpignol ..... Mr. Stroesco

And to this, too, Madame Lipkowska brought the winsome youthfulness and charm of person, the inherently pathetic timbre of a voice that is the usual accompaniment of the Slav temperament, and a power of histrionic delineation of which she has shown herself the supreme mistress in many of her other roles. Small wonder then that the matinee audience of young people overwhelmed her with applause, flowers and all the attentions which bespeak the real success of an artist. Mr. Constantino sang his music with his own warmth and finish and made his Rodolfo of the first act a real knight errant in the dazzled eyes of the simple little Mimi. The Musetta of Miss Dereyne was a hard, sordid creature of the street with good impulses, and she sang it even as she conceived it histrionically, all of which tended to make an excellent foil to the sweetness and gentleness of Mimi. The minor parts were well taken in the main, but particular emphasis must be laid on the work of Mr. Fornari as Marcello, Mr. Mardones as Colline and Mr. Tavecchia as Benoit. Mr. Goodrich conducted with musicianly insight and fine consideration for the work of the singers.

### "Il Trovatore," December 10 (Evening).

Although the following cast participated in the popular performance of "Trovatore" the real success of the evening lay in the work of Madame Rappold as Leonora and Madame Claessens as Azucena:

Manrico ..... Enrico Areson  
The Count de Luna ..... Carlo Zaffari  
Ferrando ..... Giuseppe Perini  
Ruiz ..... Ernesto Giaccone  
Leonora ..... Marie Rappold

Ines ..... Grace Fisher  
Azucena ..... Maria Claessens

Madame Rappold, new to the Boston Opera House, came all unheralded except by the phenomenal successes which have been hers both during her two years' operatic sway in Europe and since her return to the Metropolitan Opera House this season, where she heads the list of prime donne. That her success is well deserved was amply proven on this occasion, when, despite the discouraging feature of a Manrico temporarily bereft of his voice in the midst of the performance, which necessitated the substitution of another tenor at short notice, she still carried her portrayal to a brilliant conclusion. It is long since the opera going public has been favored with a Leonora who realizes the pictorial possibilities in the appearance of the high born lady as Madame Rappold does. When, in addition to this, however, there is the wondrously lovely voice of ample range and silvery quality capable of doing anything that is vocally and artistically within human ken, we get a combination that comes but seldom. The audience, too, felt and realized this fully, since the reception accorded Madame Rappold was most enthusiastic, and that, too, despite the unfortunate occurrence above noted, which might otherwise have marred the performance entirely if it had been placed in less capable hands. Madame Claessens gave a stirring portrayal of Azucena, one which brought the certainty of capable routine, and more, since the thrilling intensity of the death scene was so vividly portrayed that it added tremendous dramatic emphasis to her otherwise meritorious performance. Mr. Moranzoni, who made the third valued member in this ensemble, read his score with taste, discretion and variegated tonal color.

GERTRUDE F. COWEN.

### Louise Barnolt in "L'Amico Fritz."

Louise Barnolt made her second appearance as Beppe, the strolling musician in Mascagni's "L'Amico Fritz," with the Montreal Opera Company last week and the singer



Photo by Mialkin Studip, New York.

LOUISE BARNOLT.

scored a triumph. Some of the musical critics went behind the scenes to congratulate Miss Barnolt. Her triumph was all the greater when it is considered that she had never heard the music until she began the rehearsals at His Majesty's Theater in Montreal.

Extracts from the Montreal papers about Miss Barnolt's share in the performance read:

The Little Beppe, Louise Barnolt, was very good from the beginning to the end of her role. Her voice is warm, powerful, expressive, and also of infinite sweetness. She had a decided triumph.—(Translation), Montreal Le Devoir, November 8, 1910.

Mlle. Barnolt, a charming contralto, sang very well the role of the little musician.—(Translation), Montreal Le Canada.

A decided success was made by Mlle. Barnolt as Beppe.—Montreal Gazette.

The Beppe of Louise Barnolt merits praise.—Montreal Star.

Mlle. Barnolt, whose mezzo-soprano voice is so warm and rich, made her debut yesterday in the role of the Bohemian, which she enacted in a masterly manner, and to the applause of all.—(Translation), La Patrie.

Jean Sibelius has finished a new symphonic poem for orchestra and chorus.

### Alma Gluck in Boston.

The Boston papers commented as follows upon Alma Gluck's recent appearances there:

Alma Gluck won the sympathies of all by the pathos of her Mimi.—Journal, March 31, 1910.

Madame Gluck was a charming Mimi. Her voice is rich and clear, in splendid volume and untired. She sang without effort and in a simple-seeming method that was altogether charming.—Globe, March 31, 1910.

The Mimi of Alma Gluck was a realistic picture. She has a strong, sweet, tender, sympathetic voice.—American, March 31, 1910.

With a pleasing personality, an extremely clear and fluent voice of sufficient power for last night's demands, with an intelligent grasp of the character and with marked ability in presenting her conception of it, she was a natural, simple minded, loyal and unfortunate Mimi and won richly deserved plaudits. Her death scene was remarkable for its naturalness and good taste.—Herald, March 31, 1910.

Miss Gluck succeeded in the end in idealization of tones which the performance so sadly wanted. She was the only member of the cast who did succeed.—Evening Transcript, March 31, 1910.

She was a beautiful Mimi to look at, an appealing creature. Miss Gluck has a warm, fresh, sympathetic voice, of a quality that takes hold of the emotions of her hearers to a notable degree. Essentially lyric, it has also the power of expressing dramatic intensity. There is apparently no poor spot in its range, which is considerable. At every point she sang the Mimi music with beauty of phrasing and an intelligence of expression that marked her as a valuable addition to the artists whose forte lies in such roles as this. She should go very high in her profession.—Post, March 31, 1910.

### Maria Cuéllar Recital.

Maria Cuéllar, a Spanish pianist, introduced herself in a recital in Mendelssohn Hall, last Thursday afternoon, with the following program:

Sonata quasi una fantasia, op. 27, No. 2.....Beethoven  
Rondo Capriccioso, op. 4.....Mendelssohn  
Etudes, op. 10, Nos. 3 and 12.....Chopin  
Valse, op. 64, No. 2.....Chopin  
Ballade, op. 47, No. 3.....Chopin  
Nocturne, op. 15, No. 2.....Chopin  
Polonaise No. 2.....Liszt  
Arabesque.....Debussy  
Triana, from suite Iberia.....Albeniz  
(First time in America.)

Au Printemps.....Grieg  
Etude en forma de valse.....Saint-Saëns

Madame Cuéllar has been a student of the piano since her sixth year and won the highest honors at the Conservatory of Madrid.

Her first public appearance was made with the Madrid Symphony Society, February 4, 1900, at the age of fourteen. Two years later she was made "member of merit" of this society, an honor accorded to only Paderewski and Sarasate up to that time. Besides this honor she possesses many other acknowledgments of her high attainments, among which are medals and jewels presented on occasions of her recitals, at which the King and Queen of Spain have always assisted by their presence. At her New York recital she disclosed an ample technic, sound musicianship, power and ability. She gave a smooth reading of the "Moonlight" sonata and a brilliant rendition of the rondo capriccioso and polonaise. She was not as happy in the Chopin group as in those numbers which appealed more strongly to her temperament, which, inasmuch as she is a native of a fiery rather than a poetic country, exhibits itself to the best advantage in compositions which contain such elements.

### The Miles. Naimska.

Marya Naimska (pianist) and Zofia Naimska (violinist) charmed a large audience in Harrisburg on the evening of Tuesday, November 29, when they appeared there in concert. The Harrisburg Patriot said of them:

The concert given last night by the Misses Zofia and Marya Naimska at Fahnestock Hall was an unqualified success. The well chosen program opened with a sonata for violin and piano by Paderewski, excellently executed by the concert givers.

The playing of Miss Zofia displayed besides a faultless technic, a mellow tone of singing quality, so essential to Chopin's work, and the real "Chopin spirit." Miss Marya, equally fine in the most delicate cantilene and in the most rapid passages, played delightfully; her intonation is perfect and her interpretation intelligent.

May Harrisburg have the chance to hear these artists soon again was the wish of all who heard their splendid work last evening.

George Ade says that he is through with musical comedy because "there is not enough money in it." The public, on the other hand, is getting tired of musical comedy because there is not enough art in it.—Rochester Post Express.

"Flavienne's Adventure" is the name of a new opera by Josef von Woeck, which had its Breslau premiere not long ago.

Walter Dost's "The Sunken Village" had a successful premiere at Plauen.

## TETRAZZINI'S GREATEST CONCERT TOUR.

Luisa Tetrazzini's concert tour is to open in San Francisco tomorrow (December 15). This news was first announced in THE MUSICAL COURIER last week but no one will object if it is republished. Madame Tetrazzini is one of the world's famous singers, but Americans have heard her only in opera. Now that the diva is to make an extended tour in concerts, some of the more important cities will hear her.

Many who know of the former triumphs won by Madame Tetrazzini in San Francisco will be eager to hear of her return to that city. A great reception awaits the singers when she reappears to a house sold out more than ten days ago. But other concerts have been planned for the California metropolis by Manager W. H. Leahy, the impresario, by the way, who originally presented this prima donna to music loving people of the golden West.

### OPERA AND CONCERTS IN MONTREAL.

MONTREAL, Canada, December 9, 1910.

"Cavalleria Rusticana" and "I Pagliacci" were given on Friday evening, December 3, with the same cast as on the previous occasion, except that Hugh Allan took the part as Alfio instead of Mr. Ducasse, who was indisposed. Mr. Allan learned the part on three hours' notice, and his performance was indeed a remarkable achievement of memory. He is undoubtedly one of the most talented young singers on the stage. The performance, as a whole, was accomplished with a degree of smoothness that was commendable. The most important concert given by the opera orchestra was that on Saturday afternoon last, when Kathleen Parlow, the Canadian violinist, after her triumphs in Europe for the past three seasons, made her first appearance in her native country, and His Majesty's Theater was filled to its capacity. A large sign, "standing room only," in the front of the theater was a very rare sight in this city at a concert by a violinist. Madame Plamondon-Michot was the vocal soloist. Following was the program:

Overture, Rienzi ..... Wagner  
Concerto for violin ..... Mendelssohn  
Songs—

Deliaisee ..... Araujo  
Fahliou ..... Massenet  
Gavotte ..... Jacchia  
Fanciulla ..... Jacchia  
Le Trille du Diable ..... Tartini  
Spanish Dance ..... Sarasate  
Marche Joyeuse ..... Chabrier  
Air de Lia from L'Enfant Prodigue ..... Debussy  
Bacchanale, Samson et Dalila ..... Saint-Saëns

Miss Parlow's first sensational success took place in Ostend, when Glazounoff, the eminent Russian composer, was invited by the management of that famous summer resort to conduct the orchestra. Glazounoff brought with him Miss Parlow (who was at that time studying with Leopold Auer) to play his concerto. The management of the Kursaal objected, but Glazounoff said, "If this girl does not play my concerto I will not conduct." The result was that Miss Parlow created a furore and was immediately engaged for a second concert, when the writer was present, and the enthusiasm displayed by the audience at that time was the greatest he has ever witnessed. There must have been at least 4,000 people in the Kursaal and Miss Parlow was called out fifteen times. On October 12, the same year, Miss Parlow made her debut in Berlin, when the entire press pronounced her a great artist. Miss Parlow, after an absence of three years, has grown up physically, more so artistically. Her performance of the concerto was one of the most artistic that the writer has ever had. She held the audience spellbound, and was given a great ovation. "Le Trille de Diable" was a masterpiece, and as a whole a violinistic exhibition pure and simple. The lyric passages in the sonata she sang divinely. In the Spanish dance she, likewise, distinguished herself gloriously. She was called out eight times and responded with one encore.

Madame Plamondon-Michot proved herself to be the worthy partner to Miss Parlow and sang with excellent diction, beauty of voice and artistic phrasing, and had to respond with two encores. The orchestra played Miss Parlow's accompaniment magnificently, and the selections under Conductor Jacchia were most enjoyable.

\*\*\*

"The Tales of Hoffmann" was repeated on the same evening with excellent results. On Monday evening last "Cavalleria Rusticana" and "I Pagliacci" were repeated, and the performance, was, as usual, commendable. "The Tales of Hoffmann" again was given on Tuesday evening last. Miss Koelling in the title role was magnificent and was called out many times. Others who distinguished themselves were Hugh Allan and Fernando Autori. The performance, as usual, was fine.

Madame Tetrazzini's last season in London was one of the most brilliant in her career. Never did a favorite of the operatic stage receive notices more dazzling in language and never did audiences shower warmer and more affectionate attentions upon an adored prima donna. After the opera season at Covent Garden closed Madame Tetrazzini made a phenomenally successful concert tour through Great Britain.

She came directly from the concert triumphs abroad to sing again for the people of America who love her as much as they do across the Atlantic. The host of Tetrazzini admirers in New York are longing to hear the glorious voice again; in the meantime the golden West will have the golden-voiced Tetrazzini. THE MUSICAL COURIER will chronicle from time to time features of the Tetrazzini concert tour.

"La Boheme" was given on Wednesday evening last with the following cast:

Rudolfo ..... Ugo Colombini  
Marcello ..... Giuseppe Pimazzoni  
Colline ..... Fernando Autori  
Schaunard ..... Hugh Allan  
Benoit ..... Natale Cervi  
Mimi ..... Esther Ferrabini  
Musetta ..... Christine Heliane

An announcement was made after the first act by the management to the effect that Madame Ferrabini was indisposed, but would do her best, and so she did, as the performance was one of the most satisfying that this gifted Italian woman has given in Montreal so far. If she really was indisposed, so much to her credit, for she never acted with more breadth and dramatic temperament than on this occasion. Miss Heliane made a very charming Musetta and was most satisfactory in that role. Hugh Allan, as usual, was splendid. Conductor Jacchia kept the orchestra under control and brought out the beauty of the score. When the principals were called out he, too, had to be dragged from the wings to bow his acknowledgment.

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"The Tales of Hoffmann" has become popular and was repeated last night. If Berlin could stand that opera for 400 performances, Montreal could easily stand half a dozen, and the performance last night went through without a hitch.

\*\*\*

Tonight "Madama Butterfly" will be produced for the first time this season, and tomorrow night Edmond Clement, the famous French tenor, will make his first appearance in "Manon."

\*\*\*

Bertha Raphael, who was one of the soloists with the Ladies' Morning Musicales Club on Thursday morning last, possesses a contralto voice of quantity and quality. She sang with fine diction and splendid tone emission, and was generously rewarded with applause. Miss Raphael is a pupil of Mrs. Curry of this city.

\*\*\*

Kathleen Parlow gave a concert last Monday night in Quebec, and Wednesday night in Ottawa, in the Russell Theater, the audience being the largest ever seen in the capital of the Dominion. Last night she appeared in Kingston, Ont. Miss Parlow will make her reappearance in this city on January 6 in the Windsor Hall. Her Canadian tour is under the management of L. M. Ruben.

HARRY B. COHN.

### Universities Enthusiastic Over Bonci.

The sensational success which Alessandro Bonci achieved at his New York and Brooklyn recitals is being duplicated at every point at which this great tenor appears. His audiences in Toronto, Detroit, Ann Arbor, Toledo, Oberlin and Fort Wayne have been most demonstrative over Bonci's singing, and his managers, Haensel & Jones, are daily in receipt of eulogistic letters from the local managers and the people who have attended the Bonci concerts. The appended letter from Prof. A. A. Stanley of the University of Michigan is but one of the many received:

UNIVERSITY SCHOOL OF MUSIC,

Ann Arbor, Mich.

Albert A. Stanley, A. M.,  
Director.

Chas. A. Sink, A. B.,  
Secretary.

December 10, 1910.

Haensel & Jones, 1 East Forty-second Street, New York, N. Y.:

DEAR MR. HAENSEL—I cannot deny myself the satisfaction and pleasure of informing you of the great success achieved by Signor Bonci last evening before an audience that overtaxed the seating capacity of University Hall. Were one inclined to feel some reservation with reference to the eulogies which have been accorded him so unreservedly by the press in general, and by the people, as well, such an impression would have been speedily removed by

listening to the program sung last evening. To say that no greater master of bel canto has appeared in recent years is to repeat the judgment of the best and sanest of musical critics, of whom there are a few in this country, thank heaven!

One of the distinguishing features of the concert was the delightful way in which he sang in English, and if a foreigner, to whom certain sounds of the English language must remain a sealed book, can give English songs in such an admirable style, one would feel like replying to the statement of many of our native singers, who say it is an impossibility to sing in English, as did Sydney Smith, who left his seat at the table and walked around with a lighted candle in his hand to the other side of the table to "examine the bumps" of the man who protested that Shakespeare was no poet.

In Harold Osborn Smith, Signor Bonci found an ideal helper, for to play accompaniments as Mr. Smith did last evening is not given to every one.

We hope this will not be the last time that Signor Bonci will be heard in Ann Arbor, for such performances constitute invaluable assets in musical advancement.

With the compliments of the season, I am,

Yours very sincerely,

(Signed) A. A. STANLEY,

Professor of Music, University of Michigan.  
Director University School of Music.

### Mlle. Heliane with Montreal Opera Company.

Christine Heliane, remembered for her good work at the Metropolitan Opera House last season, has attracted wide notice by her versatile gifts and charming voice in Canada, where the young singer is a member of the Montreal Opera Company. Before coming to the New World, Mlle. Heliane filled a three years' contract at Covent Garden, London. She sings many and diverse roles, written for lyric and dramatic sopranos. At His Majesty's Theater in the Canadian metropolis, Mlle. Heliane has appeared with marked success in performances of "La



CHRISTINE HELIANE.

Boheme" (Musetta) and "Fedora" (Olga). She has been scheduled to sing Micaela in "Carmen," Nedda in "Pagliacci" and also in performances of "Werther" with Edmond Clement.

The accompanying cut represents Mlle. Heliane as Carmen.

Mlle. Heliane will sing with the company on the tour, and she has been cast for leading roles in Quebec and Toronto.

### Recital of Original Compositions.

The department of music at Smith College, Northampton, Mass., is not backward in bringing forward original works. At a recital on December 7 the following compositions by members of the faculty were rendered:

Adagio and scherzo from trio in F minor, for violin, violoncello and piano (Vieh); four songs for little children (Sleeper); a nocturne for organ (Sleeper); study in chords, F sharp major, for piano (Peers); five songs (Olmsted).

"If New York had wanted my opera it would have shown its appreciation of it. The Metropolitan has a paid subscription of \$700,000 to \$800,000; I had only \$300,000. I paid my artists the highest salaries, and gave the public the best of opera. If anything, it should have been the other way around.—Oscar Hammerstein interview.



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## Nordica a Poetic and Beautiful Marguerite.

**Great American Prima Donna Arouses Much Interest by Her Conception of the Goethe-Gounod Heroine at the Boston Opera House—Philip Hale Devotes a Column to the Extraordinary and Beautiful Impersonation.**

It is the ambition of every operatic soprano to sing the role of Marguerite sooner or later in her career: (usually it is sooner). What a pity all the young prime donne in different parts of the world could not have witnessed the performance given week before last at the Boston Opera House, when Madame Nordica was cast as the heroine in the opera of "Faust." Boston music lovers have an affection for Lillian Nordica which is deep and which has not wavered during the entire career of this noble New England woman and artist. It will surprise no one to hear that on this occasion the prima donna achieved one of the signal triumphs that have come to her in the last two decades. In order just to let the rest of the musical world know how Nordica sang the Gounod music and acted the part of the winsome Marguerite in Goethe's immortal drama, it may be well to reproduce here some extracts from a column review in the Boston Herald (December 4) from the pen of Philip Hale:

Madame Nordica took the part of Marguerite yesterday, and it was in this part that she was first seen here in opera at the old Globe Theater, when she was billed as "Mlle. Giglio Nordica," when her associates in Gounod's opera were Madame Yorke and Valeria and Messrs. Bello, Cherubini, Galassi, De Vanchetti, and Luigi Arditi led the orchestra.

In those days a prima donna was expected to thrill an audience by sheer beauty of sustained song or by agility in the performance of florid passages. If Marguerite sang with emotion in the garden scene, was brilliant in the "Jewel" song, and vocally powerful in the prison, that was enough for the hearers. There was roaring and there were wreaths.

The church scene was thought boring, and it was often omitted. There was no discussion concerning the "psychology" of the part of Marguerite. When Pauline Lucca turned the amiable creature of the librettists into a woman of flesh and blood, there were protests in some quarters, and she was accused of coarseness.

We have changed all that. There are now plenty of "interpreters" in the opera house and on the concert stage. Many of them do not know how to sing. Madame Nordica was always a singer, and she grew to be a mistress of song. As the years went by she also became an interpreter. Two continents have applauded her Isolde. Yesterday she gave a remarkable impersonation of Marguerite.

Even the well seasoned and possibly hardened opera goer who has seen men singers and women singers rise as stars, blaze in the zenith, set or disappear suddenly in the blackness of darkness forever, must yesterday have experienced a new sensation. He saw an original impersonation of Marguerite, original without affectation or eccentricity; natural and not laboriously so; an impersonation that was spontaneous in the eye of the beholder, and not thoughtlessly, recklessly spontaneous, as though the actress, relying on her personality, were experimenting.

This Marguerite, before she held Faust to her breast that night of nights, when perfume of flowers maddened and stars were coming, was a maiden of dreams and illusions, a maiden waiting

for her knight, pure in thought by very reason of her virginal passion. This Marguerite of the scenes that followed was the maiden that now knew womanhood, shamed in the eyes of her neighbors, but with unsullied soul, although remorseful, fearing the day of wrath.

There are stage Marguerites who, coquettish, amorous in the opening scenes, are afterward tragedy queens in distress, hysterical



LILLIAN NORDICA.

Copyright by Aimé Dupont.

or dull. There are also Marguerites who, prim and proper in the garden, faint decorously in church, and behave themselves in the prison in a manner to elicit the approval of the most exacting jailer—and his wife.

The Marguerite of Madame Nordica was a woman that dreamed and loved and paid the cost. It is not necessary to ask whether

she were the Marguerite of Goethe or the ingenious librettists. This Marguerite was the conception of Madame Nordica.

When she first met Faust she was neither self-conscious nor a prude; neither coquettish nor impassive. She loved that day, but she did not smother, nor did she escape as Galatea, wishing to be seen before she hid herself. Her return to the garden and her reverie while she sang of Thule's king, singing with thoughts on her own knight, will long haunt the memory by reason of the exquisite simplicity of true emotion.

Madame Nordica took the "Jewel" song at an unusually slow pace. Thus she was enabled to wed song and appropriate gesture and mate the musical expression with the inward sentiment. There was always the expression of wonder, "Who am I, that I should have these jewels?" For once there was not the sight of a vain woman, bough with gewgaws, prancing on the stage with looking-glass in hand, while she waited for the kind gentleman.

Her singing in the duet with Faust was the quiet ecstasy of love. How inaudibly and delicate was her self-recovery when almost ready to surrender! How chastely passionate her confession to the night! And in the church scene there was agony without convulsions, the despair that by its numbed intensity is the more terrible.

There were many other features in this memorable performance, triumphs of dramatic instinct and dramatic intelligence, moments of vocally emotional beauty, phrases charged with longing, supreme happiness, terror, wild regret. There were also moments when Madame Nordica showed herself a rounded artist by that which she did not do and did not attempt.

### Augustine's Vocal Science Endorsed.

Robert Alvin Augustine, whose studio is at 318 West Fifty-sixth street, has made some discoveries which the teacher claims bring wonderful results in the matter of developing voices. That he is successful need not be doubted by any one who witnesses Mr. Augustine's demonstration. His lessons are based upon scientific phenomena, which followed his thorough investigations of the human anatomy, particularly the organs which help to make a singer. The following letter was sent to THE MUSICAL COURIER by one of Mr. Augustine's pupils:

TO THE MUSICAL COURIER:

While looking over THE MUSICAL COURIER, I noticed the announcement of Robert Alvin Augustine's vocal method. If my criticism will help Mr. Augustine, I cheerfully give it and feel that I am in a position to do so, having for years taught music, directed choirs and conducted the Germania Männerchor in Cairo, Ill. From Cairo I came to New York to take up the study of voice culture with Mr. Augustine. In the few lessons that I have taken he has proved the facts stated in his announcement.

I hope soon to make my debut as a singer, and that will show what Mr. Augustine has done for me.

Very truly yours,

HATTIE GIBSON THISTLEWOOD.

Ramona, 108 West 103d street, New York.  
December 6, 1910.

### George Sweet's Sunday Musicales.

Sunday afternoon of this week Mr. and Mrs. George Sweet gave the first of a series of musicales at their studio in the Metropolitan Opera House. During the season the Sweets will receive their friends the second Sunday in each month, from four to seven o'clock. The pupils will sing and Mr. Sweet himself will add to the vocal delights, while Mrs. Sweet is to preside at the piano. The musicales will be continued until May.

At last we have an American opera—made in Italy.—  
New York World.

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## CLARENCE EDDY'S BRILLIANT RECITALS.

The present tour of the renowned organ virtuoso, Clarence Eddy, is replete with triumphs, as is always the case with this master. The whole musical world knows that Clarence Eddy's organ performances represent the acme of perfection, therefore to enter upon a detailed treatise of his work would merely mean repetition. Suffice it to say that Mr. Eddy is dedicating many large organs throughout the country this season, his services being in demand from the Atlantic to the Pacific, and all this the natural result of his immense reputation, earned through many long years of active labor in the realm of music and organ playing.

The name of Clarence Eddy is known wherever music has penetrated, which means that he enjoys a world wide reputation. This season he not only is dedicating new instruments, but also is giving many other recitals besides. Appended are several press opinions on some of Mr. Eddy's recent appearances in the South and Middle West:

Mr. Eddy gave a selected program of musical numbers which displayed in an admirable manner his marvelous technic. Mr. Eddy's part of the program consisted of ten numbers and each given with rare interpretative skill and masterly execution.—York, Pa., Dispatch, November 12, 1910.

Mr. Eddy is perhaps the last of the great master organists of his day. That Mr. Eddy's services are secured wherever possible for the dedication of the most magnificent instruments of the country and that he is also in demand abroad are facts which speak more positively than any criticism which may be given or any press notice which has ever appeared concerning his ability.—Houston, Tex., Chronicle, December 5, 1910.

The superb tonal effects of the organ were heard as never before beneath the master touch of the organist. The program was so generous and varied that none of the tonal possibilities of the organ were overlooked. Several show numbers were presented with all the brilliancy that could be desired.

The descriptive numbers required no great imagination to interpret the music. The chime of bells was as perfectly natural as if heard from the steeple of a nearby church.—Erie, Pa., Dispatch, November 17, 1910.

The coming of Clarence Eddy is a compliment to any city, and Erie showed its appreciation of the visit of the great music master. The organ at St. Patrick's was never heard to better advantage than last night. Mr. Eddy is certainly an artist of the piped instrument. His performance was a revelation. His manual and pedal technic, is brilliant, and his deft and effective registration little short of marvelous. It would be impossible to excel his admirable and prodigious technic, but he excels not only in mechanical ability, in the wonderful purity and clearness of his execution, but in the highest qualities of interpretative style. Mr. Eddy showed in a masterly way his extraordinary ability, which has made him a most famous organist.—Erie, Pa., Evening Herald, November 17, 1910.

Mr. Eddy stands pre-eminently at the head of his profession. To describe his skill on manuals and pedals and his fine taste in registration is only to repeat what has often been said of this gifted man. His depth of conception and breadth of style would be hard to excel. There was authority in every phrase. He plays from the heart and each tone strikes a corresponding chord in the hearts of his audience.—York, Pa.

Not in some time, if ever, have Erie music lovers been afforded a treat as that last night in St. Patrick's Church on East Fourth street, when Clarence Eddy, world famed organist, delighted a large and fashionable audience with his rare skill on the sweetest as well as the most voluminous of all musical instruments.

The varied and generous program of organ numbers afforded an opportunity to hear all the possibilities of the instrument, played by one excelled by few in his line on either continent. His master touch and pedal work brought out all the tonal effects of the big organ as never before heard in St. Patrick's Church. The descriptive numbers were especially pleasing, as were, in fact, every number on the program.—Erie, Pa., Daily Times, November 17, 1910.

Mr. Eddy has grown gray serving the public these many years, but last night's program showed he is yet light of heart and as technically dexterous as ever, for his musical numbers, for the most part, were joyous, yet free from the blatant noise some concert organists inflict on their audiences.

Mr. Eddy's playing was a delight. From Bach to the most modern composer on his list, the organist gave the best that was in him and the splendid organ. His selections, wisely, leaned to the melodious and more graceful forms, and the auditors were treated to several new works. In all there were evident a complete command of registration and artistic phrasing. The Guilmant arrangement of the Couperin rondo, "Evening" and "In Springtime," entranced the audience, and had applause been permitted it would undoubtedly have been tumultuous.—Hamilton Evening Times, November 18, 1910.

Clarence Eddy, the world famed pipe organist, appeared in the city for the second time Thanksgiving night at the First Methodist Church. The second program proved to be even more delightful than the first, the musician fully demonstrating his high reputation. The only fact to regret is that there was so small an audience present to hear this noted artist when the admission fee was so low as to be scarcely more than nominal.

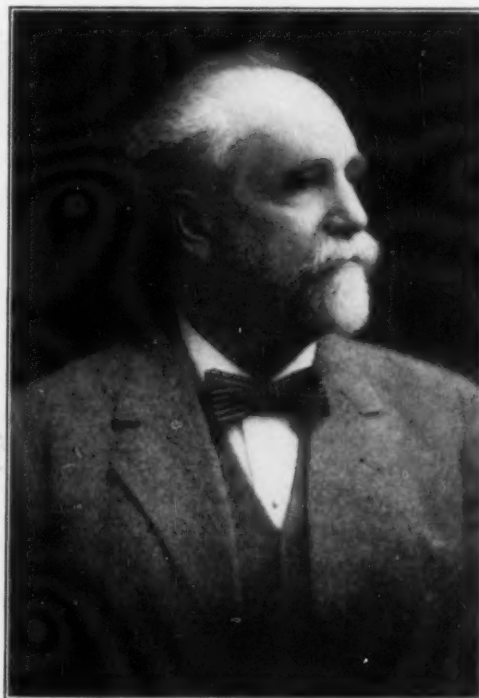
The festival prelude and fugue, the first number, was beautiful, being an arrangement of "Old Hundred," composed by Mr. Eddy. The toccata in F major was one of the especially fine numbers, and it was followed by a vocal duet by Edith and Clarence Kanter, which the audience so enjoyed that the singers were given an encore. The "Benediction Nuptiale," a selection dedicated to Mr. Eddy by its author, J. Frank Frysinger, was so highly appreciated and loudly applauded by the audience that Mr. Eddy gave as an encore the famous "Pilgrims' Chorus." Mr. Eddy's interpretation

of the "Star Spangled Banner" was so beautiful and inspiring that the audience rose to its feet and stood during the selection. "In the Twilight" and "Autumn" were numbers which were soothing and low in melody, bringing out the organ's exquisite modulations to perfection.

The scherzo in E major was probably the finest number on the program from an artistic standpoint, though the "William Tell" met with the greater evident approval. Though the church was not filled as it should have been, the audience was most appreciative and all so fortunate as to be present last night will hope that the privilege of hearing Mr. Eddy again may be given them.

Honor of Mr. Eddy.

Judge and Mrs. J. C. Tobias and daughter, Helen, entertained at dinner Thanksgiving Day in honor of Mr. Eddy, the organist, who appeared at the Methodist Church in the evening. The out-



CLARENCE EDDY.

of-town guests were Martha Hord and daughter, Geraldine, of Marion; Jack Stivers, of Delaware, and Clifton Philpott, of Columbus, who were in the city for the event and to attend the concert.—Bucyrus, Ohio, Evening Telegraph.

### CLEVELAND MUSICAL NEWS.

CLEVELAND, Ohio, December 10, 1910.

With a concert by the New York Philharmonic Orchestra, a piano recital by Wilson G. Smith and Katherine Pike, a cantata and concert by the Albert Hurd Choir, and a Wagner lecture and recital by Marinus Salomons, the past week in Cleveland has been fairly busy and diversified.

Pre-eminent, not only in this week's events, but in the entire musical history of the city, stands the performance of the New York Philharmonic Orchestra under the baton of Gustav Mahler. Without resorting to undue or fulsome praise it can safely be stated that there has never been a finer orchestral performance given in the city than that of Mr. Mahler and his organization Tuesday evening at the Grays' Armory. Mahler was shown in a dual capacity—director and pianist. His arrangement of a Bach suite which he played on the harpsichord was thoroughly enjoyable in the breadth and intensity of its real musicianship. This is the first time that this orchestra has played here and it is the fervent wish of local music lovers that it may not be the last.

The piano recital given by Katherine Pike and Wilson G. Smith Wednesday evening in the recital hall of the J. T. Wamelinck & Sons Piano Company brought out one of the most promising of the younger members of the local music world. Miss Pike played with a simplicity and unaffectedness that charmed her audience. Beauty of tone, delicacy and vigor mark her playing in equal proportions. For her age Miss Pike shows a splendid temperament. While her playing is easy and graceful, she still lacks, however, the perfection of technic that only time and further study can give.

The Albert Hurd Choir gave the cantata, "King Arthur" Thursday evening in Engineers' Hall. The choir of 140 voices is strongly soprano and the women did excellent

work in the lengthy passages that the composer has assigned to them. F. M. Fosdick, Mrs. H. Fred Taber and H. G. Russell did good work as the principal soloists. Herbert Sisson, organist, opened the concert with an organ transcription by Lemare, of Rubinstein's "Rose Angelique."

Marinus Salomons gave a lecture on the "Dusk of the Gods" and "Ring of the Nibelungen" by Richard Wagner Thursday evening in the Star Piano Recital Hall. He will continue his Wagner lectures and recitals on alternate Thursdays throughout the season.

The first concert of the Cleveland Irish Choral Society will be given Wednesday, December 14, in Engineers' Hall. Old Irish melodies will be sung by the chorus under the direction of Charles Haverdill. A feature of the concert will be a series of Gaelic dances given by twenty young men and women in Gaelic costume. R. N. O'Neil.

### BRIGHTON MUSICAL EVENTS.

BRIGHTON, England, November 28, 1910.

The season now is in full swing, and music is well to the fore. On November 12, Kubelik and Bachhaus filled the Dome Assembly Hall from floor to ceiling. Bachhaus is a very fine pianist and Kubelik is a master violinist. This occasion was one concert of a tour of forty-five British cities.

A smaller gathering in the same room greeted another pair of artists the following week. Carlos Sobrino, as pianist, and his wife, as vocalist, were indeed delightful to listen to. With the Municipal Orchestra, Carlos Sobrino gave vent to his musical temperament in Liszt's concerto in E flat. He can arouse himself and his listeners to tremendous enthusiasm. His other soli included Bach, Rubinstein and Chopin. Madame Sobrino is a singer that one longs to hear again. With charm and simplicity in her manner, and with a perfectly controlled voice of pleasing quality, she exhibited her powers from Lotti to Brahms and Richard Strauss. She was equal to all that she attempted.

On November 26, and again in the Dome, Joseph Sainton, the indefatigable conductor of the Municipal Orchestra, presented an attractive program and one which brought a big house. It included the great pianist, Sapellnikoff, who played Liszt's second concerto in A major. There is music behind every sound which this player evokes, and, with a technic and execution of the highest order, he fairly enralls his hearers. In his soli—Chopin's barcarolle and polonaise, op. 53—he once more won great favor, and after five recalls was induced to play again. He gave as an encore Liszt's well worn but favorite "Liebestraum," No. 3. The orchestra was in good form, and under Mr. Sainton's well directed bat rendered Beethoven's "Leonore," No. 3, overture and other works. FRANK MOTT HARRISON.

### Helena Lewyn in Ohio.

Helena Lewyn, the pianist, recently appeared before a crowded house in Hamilton, Ohio, where she met with a most enthusiastic reception. The Hamilton Journal referred to her playing as follows:

#### HELENA LEWYN'S ART.

The concert given recently at the Grand for the benefit of the Y. M. C. A. building fund was an artistic as well as a financial success, as has already been reported in these columns. The young pianist, Helena Lewyn, who comes heralded from Europe as an extraordinary artist, appeared for the first time before a Hamilton audience and proved herself worthy of all the complimentary press notices that were published about her during her concertizing of Europe. She has not only a perfect technic, a deep insight into the works of all masters, perfect rhythm, feeling, a beautiful sonorous tone, but she has all the makings of the true artist. The manner in which she rendered the Beethoven "Waldstein" sonata was something new to Hamilton. The poetic reading of this masterpiece which she gave us was never heard with so much delight as this young artist gave us cause to enjoy. In fact, all the works were given in a masterly manner. She was heard to great advantage in Chopin and she has a deep conception of the Polish master. Miss Lewyn is known, in fact, as a great interpreter of this master's compositions, and after hearing the "Fantastic" we can also join in with this rare compliment.

Jorge Benitez, the baritone and teacher, gave a musicale, afternoon at his studios, 165 West Seventy-first street, New York City, Friday, December 9. He sang a group of French songs. Mrs. Dr. E. J. Sarlabous sang and recited a number of her own compositions in French. About thirty guests were present, among them being Madame Jomelli, Andrea de Seguro, Mr. and Mrs. R. R. Govin, Mr. and Mrs. T. de Zaldo, Mrs. M. Bidlake, Mr. and Mrs. Fred. D. Frislay, Mr. and Mrs. Ponce de Leon, F. Moncayo and Mr. Hemanee, husband of Madame Jomelli.

"Der Ferne Klang," an opera by Franz Schrecker, will be produced at the Vienna Royal Opera next season.

## Korolewicz Hailed as "Greatest of Polish Singers."

Jeanne Korolewicz, the Polish prima donna, has created a world of admirers within a short while, and her new found friends in this country are expressing themselves in the most extravagant terms concerning her voice and art. Madame Korolewicz has won the admiration of the music critics and musicians as well as that of the music lovers in Chicago. The Chicago Tribune published on November 7 an eloquent tribute about this gifted singer, which had this sensational headline: "Greatest of Polish Singers, Values Art Above Her Beauty."

The article from which this heading was culled reads as follows:

Few babies would look fair beside Jeanne Korolewicz. Her round arms showed milky white below the snowlike surface of her soft satin waist, and her face around her nose and up to her hair roots, where one so early begins to sear, is white. Her hair is light, too. A most perfect type of beautiful blonde woman, you inevitably think when you look at her. Therefore you get a little shock when you hear through a system of interpreting that her favorite role is that of Aida in which she blackens her face.

This is one of the ways that you can tell she is an artist. Another is by the choice and the furnishings of her suite. She might open her eyes and imagine that she was living again through her student days in a garret, when she looks about her bare little high apartment in her hotel. That is, if she ever had the customary days of hardship, and since all of our best stars do have it seems more than likely that any one so beautiful, so magnificent, and so successful as this young Polish prima donna must necessarily have gone through the fire.

"Je ne veux pas," she began and was off in a perfect whirlwind of French, in which one knew from the heartfelt gesture—the clasp of those white hands over her breast—she was explaining that she was "all for art." "Elle est magnifique." She was referring to the opera. It gave no chance to show off your appearance, but, ah, ma chérie, the chance that it gave for showing off the voice. And what are mere looks in a world in which one is permitted to sing?

As for the room—there is a piano in it, moved in just for this brief sojourn here, and there are chairs for the other artists to sit on when they come to visit and talk about their art. There is a great deal of such visiting—of fluffy heads stuck tentatively around half opened doors, and after a surreptitious look up and down the hallway, and emergence of the entire person, kimono clad, a scurrying down the hallway, and a hurried disappearance behind another door.

This is the way the artists pay their visits to one another—like boarding school girls. They sit around their try, have suites and talk nothing but music; that is, except when they pass from talking to producing it. It is not an uncommon thing for two stars to get together for a quiet chat, and the next thing they know they are launched on one of their duets, and before they finish they go through the whole score. And little knots of people gather in the outer halls to listen.

That is what happened just at the hour that Madame Korolewicz had previously set for this visit. When two people speaking different languages undertake to make an engagement something disastrous is almost sure to happen. This time it took its most innocuous form. Madame Korolewicz didn't have the slightest idea of what hour was so set so she arranged to spend the afternoon in her suite. By way of passing the time pleasantly she asked Madame de Cincros to come in. The inevitable resulted. They sang "Aida," and all other engagements took wing.

When the visitor made her third trip to that attic floor, interpreter in hand, Madame Korolewicz was ready to go out. She answered the door herself, and made a charming picture in her soft black velvet hat, winged with a tink bow which just matched the delicate shell color of her cheeks. She had on a soft, unlined white satin waist, with elbow sleeves and a Dutch neck filled in with tulle which came up in points under her ears. Her skirt was of walking length and was made of brown velvet, extremely chic and Parisian in style.

The visitor, who had never seen a grand opera star before except when doing some weird and unearthly seeming thing on an unreal looking stage, was never so amazed in her life. "How young you are!" came the involuntary exclamation. In reply Madame Korolewicz favored her with a shower of most gracious French, the content of which was that all opera stars are not old and stout, that art is everlasting, that, although she had never been in America before, she loved Chicago, thought it a beautiful city, and was so happy to make her debut on the opening in her favorite role.

"Aida," "Il Trovatore" and "La Tosca" give this artist more pleasure to sing than she can possibly get out of any other earthly diversion. And this out of a repertoire of seventy operas in Polish, German, Italian and French. Young as she is, she has toured Europe, and sung in St. Petersburg, Moscow, Prague, Berlin, Lishon, Odessa, Ostende and at Covent Garden in London.

Most of the musical world has paid homage to Madame Korolewicz, but her native country of Poland thinks that she is the greatest singer in the world, and nobody disputes that she is the greatest of Polish singers. Nothing annoys her more than being

mistaken for Russian when it is her pride to proclaim herself a daughter of the oppressed, afflicted country.

She was born in Warsaw, and she could sing before she could speak. There never was any difficulty in settling on her career. While she was little more than a baby it was decided that she was to have a career. She went to the Conservatory of Lemberg, and distinguished herself by winning the scholarship offered by Marcella Sembrich. She graduated when she was seventeen, and carried a gold medal away with her. Her debut as a singer was made at the Lemberg opera and the public went so wild over her that she was immediately engaged by the Imperial Opera at Warsaw. There she created the leading soprano role in Paderewski's opera "Manru."

### MUSIC IN PROVIDENCE.

PROVIDENCE, R. I., December 9, 1910.

The winter season of vesper services at the First Universalist Church opened auspiciously on the first Sunday



JEANNE KOROLEWICZ.  
Soprano, Chicago Grand Opera Company.

in November. The program for the day included three works new to Providence musicians, Tertius Noble's excellent anthem, "Souls of the Righteous" and "Canzonetta" for the organ, by Mark Andrews, also a new anthem by Bruce Steane. The personnel of the choir remains practically the same with the exception of a new tenor soloist, Jesse T. Baker, who takes the place of Osborne Freeze. The organist, Myron C. Ballou, is giving the usual number of new compositions, and the director, William D. Stone, announces, among others, the following cantatas: "The First Christmas," C. Whitney Coombs; "The Redemption Hymn," Parker; "God, Thou Art Great," Spohr; "The Message of the Cross," a new work by Will C. Macfarlane, which will have its initial performance in New England on Passion Sunday at this church. There are a few changes in the chorus, but the members of the quartet remain the same.

It has been the pleasure of the writer to be present at two of the meetings of the Chaminade Club this season as

accompanist for Gertrude Johnson-Bullard and Inez Harrison. Miss Harrison was elected to the club membership after having sung most credibly, while Mrs. Bullard, being one of the soloists of the day for Italian composers, sang, as is her custom, with great breadth of style and most excellent diction. She was also soloist at a "Concert of Nations" given at Trinity Church last month, receiving high commendations for her artistic work.

Providence was glad to welcome again the Boston Symphony Orchestra on November 22. There was a full house, and, needless to say, the concert in every respect was of the very finest.

Myron C. Ballou, State President of the National Association of Organists, entertained the male members of the association, with other organists in Rhode Island, at a "smoker" in his studios last month. Mr. Ballou told some of his experiences at the last annual convention, held in the large auditorium at Ocean Grove, N. J., and musical topics in general were discussed. Quite a number of new members were gained. The present writer will entertain the organists of her sex this month, and it is hoped that Rhode Island can hold her ground in regards to number, even if she is a small State.

The Flonzaley Quartet visited Providence recently. The Flonzaleys appeared as the first in the series of "Students' Course" concerts under the management of Lucy H. Miller. Mrs. Miller is also president of the Chaminade Club this year.

Gertrude Northrop, contralto, and Isabelle Eddy, soprano, pupils of Elizabeth Northrup-Cummings, assisted by Helen Hogan, accompanist, gave a most enjoyable recital at the Cummings studio last Saturday afternoon.

Loyal Phillips Shawe, baritone, has again been scoring successes in recitals and concerts. He appeared on November 20 with Evelyn Cook-Williams, contralto; Ella Beatrice Ball, a popular young violinist of this city, and Ethel Lindsay Thornton, pianist, at the Park Street Church. Last evening, with Frank A. Raid, Rhode Island's only harpist and a most excellent one, and the writer as accompanist, Mr. Shawe proved himself to be an artist of the best rank. He has a rich baritone quality and a wide range, and sings with ease. He is booked for a Western tour during January, and upon his return will be the soloist at the Peacedale Festival. Mr. Raid was most cordially received and forced to respond to numerous encores.

BERTHA ANTOINETTE HALL.

This disappearance of the old, artificial and interminable forms shows that musicians after all, are not hopeless dunces. The change, to be sure, has come about very slowly. Philip Hale calls attention to the fact that "revolt against the traditions of inexorable sonata form is not a symptom of modern musical anarchy. Grétry in his 'Mémoires, ou Essais sur la Musique' (Paris, 1797), wrote: 'A sonata is a discourse. What should we think of a man who cuts his speech in half and repeats twice each of these halves?' 'I was at your house this morning; yes, I was at your house this morning to consult you about a business matter, to consult you about a business matter.' Repetitions in music affect me in a like manner. Let us discriminate, however, between useless repetitions and a charming phrase that occurs three or four times, and the repetitions of a delightful air. Just as one may say to his sweetheart, 'I love you,' ten times in the same visit, so one may repeat a phrase that is full of emotion. I am speaking of the long repetition that forms the half of a musical discourse."—New York Evening Post.

"I will never sing in Chicago again, and I don't believe that I will ever stop in the city again. I may have to pass through, but I will take the first train out. Chicago is a little too unsophisticated. It has a little too much mock modesty. It stands for all kinds of vice, all kinds of risqué, cheap theatrical productions, but it was too nice to accept 'Salome.'"—Mary Garden interview.





FLORENCE, November 23, 1910.

The Verdi Opera House has begun its season here with "Loreley," of Catalani, and "Manon Lescaut," of Puccini. "Loreley" was very long, very tedious and very labored. Eugenia Burzio, the soprano, had a magnificent voice three years ago, but she forces to such an extent now that her performance is displeasing and fatiguing. Puccini's "Manon" was superbly sung by Lucrezia Bori, soprano, and Edouardo Garbin, tenor. Bori is full of grace and charm and has a most pleasing quality of voice. She is sure to be heard of in the future. Garbin is a great artist with a fine powerful and high tenor voice. The Florentines were most enthusiastic in their praise to him. Bori sang with great success in Paris last year and it is a wonder that Garbin is not engaged by some enterprising impresario for an important theater.

A fine season of opera is promised at the Pergola to begin November 25 and end April 10. Some of the operas to be given (and that have never been given in Florence) are: "Saffo" of Pacini, "Il Cavaliere della Rosa" of Strauss, "Mese Mariano" of Giordano, "Ruy Blas" of Marchetti and "Incantesimo" of Menegazzoli.

Gemma Bellincioni, the great dramatic artist so popular in Italy, is to sing at the Pergola from February 5 to March 5.

Mattei Battestini, the famous baritone, is to sing in Mozart's "Don Giovanni" and Donizetti's "Linda di Chamounix" from November 25 to December 15 at the Pergola.

Paul Draper, of New York, a promising young tenor and pupil of Braggiotti, has left Florence to go to Germany to sing some of the German classics on an extended concert tour.

Last Sunday night at Bologna the first performance of the opera "Semirama," composed by Maestro Respighi, a pupil of Martucci, was given. Respighi is a well known pianist and composer. "Semirama" very much resembles "Salome" and "Elektra" in its modernism and swift dramatic action. It was received with great interest and applause.

MARIO AMATI.

#### Gadski Not Seeking Professional Courtesy.

So proverbial has it become for singers and musicians to expect "professional courtesies" for concerts of all descriptions that Johanna Gadski's name on the list of subscribers and box holders of the Philharmonic concerts has aroused no little comment. In forwarding her sub-

scription the prima donna wrote from Seattle that while she was on tour her seats were to be placed at the disposal of music students, her object being that, in this way, several who might not be able to purchase tickets might be given an opportunity to derive benefit from the concerts. This plan has been followed—the tickets being mailed each week to students who otherwise would be unable to attend.

#### Perceval Allen's Success.

This noted English singer, who will make her second American tour in 1911, won immediate recognition on her first visit here, as the following excerpt from numerous criticisms attest. Both press and public were enthusiastic on the beauty and power of her voice:

Perceval Allen, of London, made her first appearance in America last evening, and proved herself an excellent singer. Her voice stood out with power and beauty against the full chorus.—Chicago Tribune.

Perceval Allen, the English soprano, sang the role of Allys. She has already gained an enviable reputation in England, both in opera and concert, and in her singing last night gave evidence of



PERCEVAL ALLEN AS REBECCA IN "IVANHOE."

a very beautiful voice. It is of fine quality, of extensive range, and of charm. The role is a most difficult one, and Perceval Allen encompassed it with distinct success.—Chicago Examiner.

Of the soloists, mention may be made of Perceval Allen, an English singer who made her American debut last night. The English artist is possessed of a voice uncommonly sympathetic, and she understands how to use it to effective purpose. It is possible to foresee much success for Perceval Allen in her future appearances in this country.—Chicago Record-Herald.

Perceval Allen, who, on this occasion, accomplished her American debut, proved a singer of thorough routine, imperturbable self pos-

session and good artistic qualities. Her voice is clear, powerful and effective, agreeable in tone and intelligently used. She sang the music of "Allys" with good understanding and with musical taste.—Chicago Sunday Tribune.

Perceval Allen, an English soprano, made her first appearance here and demonstrated a pleasing sympathetic voice and excellent capabilities as a vocalist.—Chicago Daily News.

Perceval Allen sang the aria "Softly Sighs," from "Der Freischütz," with no little perception of its requirements. She is possessed of a voice brilliant in quality and of excellent carrying power, and she has learned how to use the voice to good advantage. The art she puts forth is productive of keen pleasure to the ear, and such art already brings its possessor far along the highway to success. What the audience at the concert thought about Perceval Allen's efforts was not a little flattering to the singer.—Chicago Record-Herald.

Perceval Allen's high voice is beautiful, being clear, powerful, true and sweet, and whatever she sings that brings these upper tones into evidence is sure to be satisfactory.—Chicago Daily Tribune.

Perceval Allen is essentially a Wagnerian singer. She has a splendid physique, a voice of dramatic power and brilliancy, and a commanding presence. Her aria was "Wie nahest mir der Schlummer," and then, for encore, "Dich Theure Halle," which received enthusiastic applause, after which she sang Isolda's "Liebestod."—Indianapolis News.

#### Gerville-Reache Talks of Grand Opera in English.

Madame Gerville Reache, the celebrated contralto, is another artist who favors English as a language for grand opera for English speaking people. What she thinks of the subject will bring encouragement in many quarters:

"I hope," said the prima donna, "that the opera in English will soon cease to be a mere topic for conversation and become a reality. However poorly some foreign singers may pronounce the English text, they will have to sustain them a feeling which can do wonders for the people of the stage, a feeling of complete communion with the audience.

"We give our heart and our blood to the audience; audiences give us new life through their wonderful magnetism. And that interchange is rarely complete when audience and artist do not speak the same tongue. When I sing Carmen, when I sing Delilah, it is not to the individual Don Jose or Samson stalking on the stage that I address my words of love. It is to a multiple Don Jose and Samson, whose soul lights and flames through the eyes of every human being in the audience. When I sing 'I Love Thee' I want all those eyes to gleam with the instantaneous apprehension of my appeal. I abhor the thought of all those gleams being dimmed by a slight effort at translating a French 'Je t'aime' or a German 'Ich liebe dich' into English.

"What becomes of all the exertions we singers go through to put into a syllable a world of meaning if that syllable remains unnoticed by the thousand beings witnessing the performance? Singing in a foreign language hardly understood by the minority of an audience leads to careless enunciation, careless accenting emission of voice; it is the shortest road to second rate performances."

The strains of a violin and accordion, played by shipwrecked sailors to revive their spirits, have been the means of saving the crew of a bark wrecked in the West Indies. Borne by the wind, the music made by the cook and a seaman of the Norwegian bark Pallas was carried to the natives of Grand Cayman, a little island in the Caribbean Sea. To keep up their spirits till dawn the cook and a seaman made weird music amid the shrieking winds, and when the light came found the strains had attracted a fleet of native boats, in which the crew were taken ashore.—London Daily Mirror.

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NEW YORK, December 12, 1910.

Leslie Hodgson, a Carrefio artist pupil, gave a piano recital at the American Institute of Applied Music, Kate S. Chittenden, dean, December 9, playing works by Chopin, Lully, Couperin, Rameau, Schumann, Schubert-Liszt, Liszt, Strauss, Carrefio and Schubert-Tausig. Mr. Hodgson aroused interest through his musicianly playing, receiving two encores. He has been engaged as professor of piano at the Institute. An audience which crowded the rooms listened to him with evident pleasure.

Moritz E. Schwarz, assistant organist of Trinity Church, gave this program at his regular weekly Wednesday afternoon recital, December 7: "Gothic Suite," Boellmann; Andante, Widor; Triumphal March, Dubois; "Meditation," Harker; "Cantilene," Huhn; Fantasia, Bartlett.

Mr. Schwarz brings out the resources of his instrument to the utmost, having both taste and technique necessary. Difficulties exist not for him, apparently, or if they once existed he has long since overcome them. The effect is a fresh breeziness and dash which is sadly lacking with organists generally. Wednesday, December 21, at 3.30 p. m., he will give one of the Organists' Guild recitals at Trinity Church, playing the following program: Overture, St. Paul; Mendelssohn; "Variations on a Theme by Beethoven," Merkel; song, "Jesus, the Very Thought," Moritz E. Schwarz (William L. Parker, tenor); Chaconne (for violin), Bach (transcribed for organ by Best); recitative and air, "Comfort Ye" Handel (from "The Messiah"), Mr. Parker; "Christmas," Dethier.

Amy Grant's lecture recitals on the latest important operas draw attention to her as nothing else could. She delivers large portions of the texts from memory, and with C. L. Safford at the piano these recitals are both educational and enjoyable. December 30 she will give one on "Parsifal" at the Acorn Club, Philadelphia, where she has appeared before. Among the patronesses are Mesdames Frank H. Rosegarten, Austin H. Heckscher, Ellis Jackson, R. Emott Hare, J. Corliss Morgan, Stanley G. Flagg, Jr., William W. Curtin, James B. Thompson, Edward L. Welsh, L. Harrison Dulles, Edgar Scott, Edward B. T. Mears and George W. Hendrick, 3d.

Estelle Gray, the violinist, pupil of Geraldine Morgan (Joseph Joachim School), played recently in Connecticut. Two Connecticut papers said:

Miss Gray is a recognized young artist and much was expected of her. She has intelligence of a high order. Her playing has a fire and dash that mean more than talent—genius. Her work gave flashes of rare individual temperament.—New Britain Herald.

Miss Gray produces a large, virile tone, and plays with much brilliancy, taste and intelligence. She holds her violin in a way that shows she loves it.—New Haven Times Leader.

Ruth Parry, vocal pupil of Parson Price, recently had opportunity to appear as understudy for Alice Russon, of "The Arcadians" Company, at Ogdensburg. That she did well is evident from the appended quotations from the press:

Ruth Parry was called from the chorus and quickly making the change of costume gave the encore and was well received. It was her first opportunity and she made good.—Ogdensburg Daily.

Ruth Parry, the chorus girl who, on short notice, took the part of Miss Russon, is deserving of the full measure of praise for her artistic work. Sometimes stars are developed in a night in much the same way and there is every reason to believe that the ability that this young woman showed will bring its rewards in due time. Comparatively few people in the audience were aware that after Miss Russon had finished her first song another had taken her place.—Ogdensburg Exchange.

Clara E. Thoms' artist pupil, George A. McGarry, gave a song recital in Twentieth Century Hall, Buffalo, which won the young baritone much praise from local papers. Minnie Graves Watson, concert pianist, took part in the concert as solo pianist and composer, playing the "Rigoletto Fantasia" as the principal number. Mr. McGarry sang three of her songs, dedicated to himself. The Buffalo Courier said: "'Rosetime' and 'Twilight' were among the best things Mr. McGarry did, and the latter won an en-

thusiastic encore, Mrs. Watson being recalled to bow her acknowledgments along with him."

Litta von Elsner (a sister of the late Marie Litta, once a celebrated operatic soprano) gave a students' musicale at her apartment, 562 Park avenue, Sunday of this week. The program was enjoyed by the friends of the pupils and others who came to participate in Madame von Elsner's hospitality.

Warren R. Hedden, Mus. Bac., F. A. G. O., gave the sixth recital in the American Guild of Organists' course at the Church of the Incarnation, December 7. He played works by Bach, Vierne, Saint-Saëns, Rogers, Bellairs, Faulkes, and a very interesting novelty, the "First Symphony," by A. Maquaire. The loveliness of the andante movement was notable, and the finale a fine outburst of contrapuntal melody.

Helen Ruesch, soprano, a graduate of the Stern Conservatory of Berlin, sings in Temple Emanu-El choir. She also teaches voice production.

Katharine H. Huling, coloratura soprano, and Selma Merckels, dramatic soprano, took part in a studio recital at the Alice McIlvaine studio, December 3. This teacher's next recital is set for January 7.

Madeline Heyder, pianist, assisted at a concert given by the Euterpe Club, Waldorf-Astoria Hotel, last week. She studies with Claude Warford.

The Saint Cecilia Choral Club, Henriette Speke-Seeley, conductor, took part in the Elizabethan Fair at the Ethical Culture Building last week, singing interesting old English part songs, arranged for the occasion. The incidental solo was beautifully sung by Jennie Jackson-Hill, soprano soloist at Park Hill Reformed Church, Yonkers; she has been Mrs. Seeley's pupil for several years. The numbers by this good looking group of singers were among the most attractive features of the fair.

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The following notices of S. Grosskopf, the violinist, appeared in the Scandinavian papers regarding the Danish-American concert given recently in Teutonia Hall, on Sixteenth street:

The star violinist, Grosskopf, has a very large and beautiful tone, as well as perfect technique; his rendition held the audience spellbound.—Danish American.

Violinist Sigmund Grosskopf's artistic and lively rendition eclipsed everything else that was offered and he received a real ovation from the audience.—Norwegian American.

Mr. Grosskopf filled his sixth engagement with the First Methodist Church in Hoboken, December 6.

The pupils of Florence Haubiel Pratt, pianist, will participate in a musicale tomorrow evening, December 15.

Dr. Frank Miller delivered a lecture before the Ziegler Institute Tuesday evening, December 6, on "The Ground Work of Nervous Elements That Are Practical in Vocal Study." The lecture was followed by an open discussion and illustration of voice placing by a number of the students. Henry Gaines Hawes, Professor of Speech Arts, who lectured to the Institute last week, has been elected a regular member of the staff of teachers and he started his classes Monday, December 12.

Emma Roderick, the well known teacher, is enjoying the busiest season she has ever had and among her pupils there are many who are appearing successfully in opera, concert, oratorio, recital and church. One of her well known pupils, Lucia Nola, will leave the middle of De-

cember for a tour of Bermuda and South America. Another pupil who is sure to be heard from is Albert Atherly, baritone. In his studies with Madame Roderick he is making great progress.

Jessamine Harrison-Irving had the following artists at her twenty-sixth at home recently: Gardner Lamson, grand opera baritone, who has just returned from ten years' singing in European opera houses; Willem Durieux, Queen Wilhelmina's Court cellist; Minna Kaufmann, the dramatic soprano, and Lilli Lehmann, exponent. Mrs. Irving was the accompanist for Gardner Lamson's noon recital given recently at 118 West Twenty-ninth street. She was also accompanist for Demetrius Dounis, the Athenian mandolinist, at his debut recently in Carnegie Lyceum Hall.

### Sturdevant Dixon Recital.

The Sturdevant Dixon Hackensack Studio recital, 358 Main street, showed the listeners much within the short hour. This teacher takes her audience into her confidence, telling just how long pupils have studied. As usual, no player used the notes, everything being played from memory. Marion Bush, who has done remarkable work in two weeks' study; Anna Terhune, Charlotte Terhune, Kathryn Terhune, Marjorie Van Dusen and Maloise Dixon played the opening "Hungarian Dance" (Brahms), with spirit, the last named having learned her part in four days, taking the place of Lucy Coffey, who was unable to be present. The unity, rhythm, phrasing and expression of this dance were altogether delightful, showing intelligent practice and thorough rehearsal. Gordon Lewis played two pieces in four different keys requested by the audience; having but five weeks' instruction, he did this well. Sue Armstrong (two months' lessons), showed excellent legato and staccato touch in two Bach excerpts.

Dana's march in E flat was played without error by Lydia Banta, Susette Brevoort, Flossie Diaz and Dorothy Newkirk; the first named has studied but three weeks, Susette Brevoort only three months. Priscilla Harding played Gurlitt's "At Play" in the keys of B flat, D and F, doing better in each key. Then followed pieces played by the advanced students, providing music enjoyable to any audience, so intelligent, musical, and feelingly it was done. Anna Terhune showed good wrist and expression in two octave studies by Eggeling. Maloise Sturdevant Dixon, Flossie Diaz and Dorothy Newkirk united in a performance of the andante from the "Surprise Symphony," music of importance, well done. Kathryn Terhune's dexterous use of the pedal and musical feeling was evident in two Chopin preludes and an octave study by Eggeling. Charlotte Terhune played a scherzo by Paderewski, Liadow's "Music Box" and Friml's fantastic etude, some of these learned in two weeks' study, with lovely touch, clean cut and tastefully.

Jensen's "Bridal Procession" completed the program, played by Charlotte Terhune and Maloise Sturdevant Dixon; it was done with much spirit and rhythm. The program was purposely made up from work studied the preceding two weeks, the idea being to show that pupils taught by the Sturdevant Dixon methods are able, intelligently to grasp the meaning of good music at once; in other words, to be so familiar with the right way of working as to bring results within the brief period of an hour's daily practice.

Owing to the large numbers of students in attendance, all recitals are necessarily private, open only to students and their friends. Admission is by invitation from the director only.

### Gisela Weber's Recital Tour.

Gisela Weber, the violinist, played at a recital in Brooklyn Thursday evening of last week. The following day the artist gave a recital in Peekskill, N. Y. Today, December 14, she is to give a recital at the Normal College (New York), and Friday evening, the Gisela Weber Trio will give the first of a series of concerts in Mendelssohn Hall. The members of the Trio are Madame Weber, violin; Madame Holmes-Thomas, piano, and Leo Schulz, cellist. The program, which was published in a previous issue of THE MUSICAL COURIER, includes the Gade trio, op. 42; the Dvorák "Dumky" trio and the Bach sonata for piano and violin in E major. Other recitals are to be given both in and out of town after the New Year.

The Weber Trio is under the management of the Sawyer Musical Bureau and Madame Weber's tours are likewise under the same management. The office of the Sawyer Musical Bureau is in the Metropolitan Opera House Building.

### Kathleen Parlow to Give Recital.

Kathleen Parlow, the greatly gifted Canadian violinist, whose triumphant debut was recorded in THE MUSICAL COURIER last week, will give a recital in Mendelssohn Hall, Wednesday evening, December 21, when she will be assisted at the piano by Carl Bruchhausen.



## BOSTON SYMPHONY CONCERTS.

Boston's superb orchestra was in New York last week for two concerts in Carnegie Hall, with these programs:

### THURSDAY EVENING, DECEMBER 8.

Overture—The Roman Carnival ..... Berlioz  
Symphony in E minor, No. 5 ..... Tchaikovsky  
Concerto for piano in G ..... Beethoven  
Overture—Academic ..... Brahms

### SATURDAY AFTERNOON, DECEMBER 10.

Symphony in E minor, No. 5 ..... Dvorák  
Concerto for piano in E flat ..... Liszt  
Tone Poem—Death and Transfiguration ..... Strauss  
Overture—Leonora, No. 3 ..... Beethoven

There is no occasion at this late day to tell readers of THE MUSICAL COURIER how the Boston Symphony Orchestra plays, and especially is this so when the program contains only numbers that the men from the Hub have done for us over and over again in their finished and inspiring fashion. The Tchaikovsky and Dvorák symphonies

had thoroughly musical and dignified readings at the hands of Max Fiedler, without any insistence on the undue accentuations of rhythm and tempi which so called prima donna conductors love to exploit in those particular two works. Fluent, mellifluous, and soul satisfying was the tonal quality of the Boston Symphony Orchestra from end to end of both programs, and in the Berlioz, Brahms, and Strauss numbers, where the dynamics took on more stressful proportions, sonority never gave way to mere noise, nor resonance to riot. It was a masterful exhibition of maximum effect with a minimum expenditure of that physical aggressiveness which so easily degenerates into sensationalism unless controlled by true artistic refinement and reserve.

Josef Hofmann played the familiar Beethoven and Liszt piano concertos without revealing any new beauties in them or presenting any revelations in the field of pianism

that they had before them one of the greatest "Chopinists." Although Mr. Schelling is a pupil of Paderewski, he possesses his own distinct artistic qualities without which it is impossible to be a good executant.—Gazeta Zarodowy.

Yesterday evening took place the third concert of the Chopin jubilee and was dedicated exclusively to the works of Chopin. The executant of the whole program was a pupil of Mr. Paderewski, Ernest Schelling, who showed himself to be an artist of the first rank by his highly talented, distinguished and subtle interpretation of the great Polish master. The manner in which Schelling rendered some of Chopin's finest productions was no naturally sincere, that one recognized at once how the player feels the deep "cult" for Chopin and understands him both as musician and artist. The enthusiasm of the audience was constant throughout the whole performance.—Gazeta Zwowska.

The third of the concerts arranged by the committee was especially interesting, as the best and favorite pupil of Paderewski was playing in it, Ernest Schelling. This young American pianist already known as a first rate artist, loves Chopin so much that he offered to take part in the festival arranged by the Poles in Lemberg in honor of the greatest Polish musician. Mr. Schelling and his wife arrived together with Paderewski, and this already opened him the way to our hearts. And we saw that Mr. Schelling is a great poet in music, that he feels Chopin in the same way as we do, that he treats each one of Chopin's works with great nobility and piety. Ernest Schelling is a young and good looking man, not more than thirty years old. His face is intelligent, and full of poetry, and he has all the qualities of a perfect pianist—great force, evenness in passages, great technique, great assurance and great variety of modulation, the result of which is enormous richness of color. This colossal technique is ruled over by profound feeling and great poetry. Mr. Schelling played nearly twenty pieces by Chopin, and filled the whole evening by himself. After such an exacting work as the sonata in B, with which he opened the program, Mr. Schelling played without interval nocturnes, etudes, mazurkas, waltzes, scherzos, ballades, etc., and finished up with the polonaise in A flat, which required more force and energy than any of the other works of Chopin. All were played to perfection, but the manner in which the sympathetic pianist played the etudes, the mazurka in F sharp, the waltz in C sharp and the "Pieszczołka" charmed us most of all. The audience which filled the hall of the Philharmonic Society gave the great American pianist a very warm reception and covered him with such hearty applause that he was obliged to give many encores.—Przegląd, Lemberg.

Julius Stern has been commissioned by a Vienna firm of publishers to put together an operetta made up of the best tunes selected from the musical sketches which Offenbach left behind him. Rather late in the day for an Offenbach premiere.

### SCHELLING'S LEMBERG TRIUMPH.

That Ernest Schelling won a tremendous ovation at the Polish Centenary of Chopin when he gave an entire Chopin program, the following press opinions affirm:

Schelling is a true artist who fully understands the subtleties of Chopin and interprets them in the most faithful manner. His beautiful tone and his great technique were displayed at their best in the barcarolle and the ballade in A flat major, both of which he played with remarkable warmth and passion. The success of the pianist increased irresistibly, and culminated in a frenzy of applause at the end of the concert.—Dziennik Polski.

The concert of yesterday evening was in itself the most important of the whole series arranged for the festival, since it consisted of works exclusively composed by Chopin himself. In addition to this, it was one of the most interesting moments of the jubilee celebration, since it introduced to us an artist who was hitherto unknown among us—Ernest Schelling. For many a year the hall of the Philharmonic Society has not responded with applause so hearty as that of yesterday evening; and for many a day applause was not the expression of such a lively satisfaction as was felt last night throughout the whole hall. Schelling plays Chopin with quite an extraordinary warmth and impressiveness, each note one heard seeming to glide from the very soul—musical through and through—into the fingers of the artist. It is difficult to specify the most beautiful things he played—for they were many. But it is impossible not to mention the ballade in E flat major and the incomparably played etudes as well as his marvelous rendering of the nocturnes in F sharp major, D flat major and C sharp minor. His warm, colored tone, his rhythm so plastic and at the same time so light and flexible, the rich "dynamic" shades of his execution, all filled with the unique poetic inspiration of the composer, gave us Chopin yesterday in the most authentic form one can imagine. Coming to us from another hemisphere, Mr. Schelling has become a personality very near to us, a most agreeable acquaintance and a guest greatly to be desired in the future.—Słowo Polskie.

At yesterday evening's concert—dedicated to the compositions of Chopin—there appeared for the first time before the Lemberg public Ernest Schelling, who was recommended to the committee of the jubilee celebration by Paderewski as an artist who should most worthily be invited to take part in the festival. By his appearance last night, Mr. Schelling—although an American—convinced his audience that one of another nationality could equally well understand the spirit of the compositions of Chopin, although the latter has in all his works the veritable "cachet" of the Polish nationality. All that Mr. Schelling played seemed to be understood by him and interpreted as we imagine Chopin himself would have most desired. The mazurkas—the most difficult of all to a foreigner on account of the originality of their rhythm—were executed in a manner quite ideal. Where it was a question of deep poetic feeling, of subtlety of phrasing and of lightness of tone, Mr. Schelling was in his element. The waltz in C minor and the sonata in B minor produced a profound impression and convinced the audience

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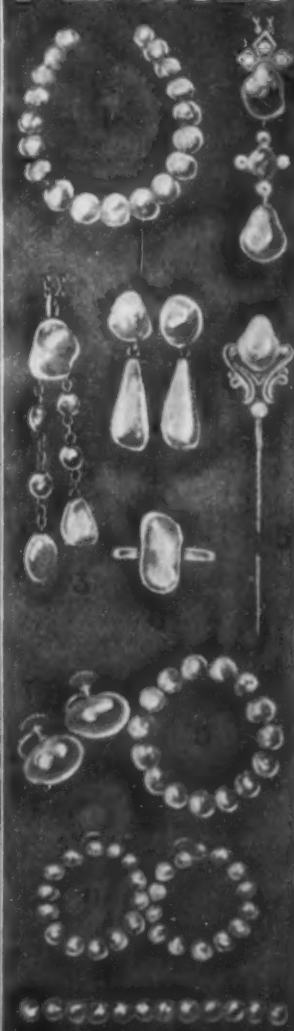
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## ELENA GERHARDT IN LONDON.

Some press opinions on Elena Gerhardt's only London concert of this season:

In the evening Elena Gerhardt gave her only recital of the season in the same hall, and sang—or so it seemed to us—as even she had never sung before in a London concert room. That her program was quite familiar matters little or nothing. The point is that to Schumann, as represented by seven songs, to Brahms by his "Zigeunerlieder," and to Weingartner, Hugo Wolf and Liszt by thoroughly characteristic songs, the amplest justice was done by this singer, who at one moment will give you "Mondnacht," "Wie ein Hauch," the delicious "Kartenlegerin" in the perfection of all its fragile yet fearful semi-seriousness; "Die Soldatenbraut" with due pride; "Brauner Bursche" with superb vitality; and "Kommt ihr manchmal in den Sinn" with glorious beauty of tone; and enter into the spirit of some two score songs of infinite variety with all the infinite variety that is required. Indeed, the recital was an object lesson in the noble art of song singing.—Daily Telegraph, November 18, 1910.

A vocal recital was given last night in the Bechstein Hall by Elena Gerhardt with three groups of songs. The first of these was devoted to Schumann, the second contained six of Brahms' "Zigeunerlieder," and the third was divided between Weingartner, Liszt and Hugo Wolf. The singer was in exceedingly good voice, and three of her songs—Schumann's "Provençalische Lied," Brahms' "Brauner Bursche" and Wolf's "Weyla's Gesang" (the last two had to be repeated)—were sung with extraordinary effect; "Der Freund," too, by the last composer, was beautifully delivered, and so were Weingartner's two songs, the simple "Wenn schlanke Lilien wandelten" and the tragic "Lied der Ghawaze." In all these songs the singer was admirable because she sang them with directness and with entire absence of conscious effect. She made it perfectly clear that she could sing with finished simplicity and with unity of purpose. Her control over her tone was as remarkable as ever, and was well illustrated by her singing of Schumann's "Kartenlegerin," and her volume on fortissimo notes was splendidly full and ringing in quality without being hard. The audience was very enthusiastic and managed to extract, besides the two encores already mentioned, Strauss' "Ständchen" at the end of the recital.—Times, November 18, 1910.

Though it was but for a single recital the reappearance of Elena Gerhardt in London last evening was welcome, and it is gratifying to be able to record that every appreciation was shown by the musical public who filled every seat in Bechstein Hall. This was not the end of their appreciation, for they also followed the whole recital with the closest interest and the keenest pleasure. As often as not the audience had difficulty in restraining itself from applauding before the symphony of the song was finished, and in the "Zigeunerlieder" of Brahms, which formed part of the scheme, it expressed its approval after every number in disregard of the sequential nature of the songs. The enthusiasm was, however, fully justified, for this admirable singer has rarely sung so well. In the course of her program she drew liberally upon Schumann, Weingartner, Liszt and Hugo Wolf. Each and all of these she gave with full realization of the characteristic spirit of the music, and with a wealth of vocal tone that was only equaled by its beauty, both gaining in power as the program progressed.—Morning Post, November 18, 1910.

Bechstein Hall was crowded last night when Elena Gerhardt gave her long promised song recital. The famous singer was in splendid voice, and her program was admirably adapted to display to the full the exquisite purity of voice, the tenderness, passion, and depth of feeling which distinguish her singing. The Schumann portion of the program was perhaps the favorite, and such gems of song as "Provençalische Lied," "Ich grolle nicht," "Soldatenbraut" and "Frühlingsnacht" evoked great enthusiasm.—Daily Mail, November 18, 1910.

Elena Gerhardt belongs to that small band of singers who can secure a full house without seeking the adventitious aids of the free list. History repeated itself at Bechstein Hall last night when the famous lieder singer was heard in a program the major portion of which was hallowed by age and association, but which is ever fresh when Miss Gerhardt undertakes its interpretation. Miss Gerhardt was in one of her most temperamental moods, and that is saying much. Her wonderful control of the half voice was early in evidence, and Schumann's "Mondnacht" was sung with a chaste beauty of thought and utterance which was as elevating as it was incomparable. It is scarcely necessary to tell how Miss Gerhardt sang such gems as "Ich grolle nicht" and "Frühlingsnacht," or of the unfeigned delight with which they were received. The inclusion of another song not originally contained in the first group—"Die Kartenlegerin"—added further to the pleasure of an evening throughout which Miss Gerhardt's vocal emotional supremacy held all captive. A Brahms group and further songs by Weingartner, Liszt and Hugo Wolf found Miss Gerhardt at her best.—Standard, November 18, 1910.

Familiar acquaintance with Elena Gerhardt's beautiful art has not staled its attraction for London amateurs, and Bechstein Hall was crowded on Thursday night for her only recital of the season. Her program did not include any fresh additions to her repertory, but the audience was quite content to hear her once more in such things as Schumann's "Ich grolle nicht" and "Frühlingsnacht" and Brahms' "Zigeunerlieder," for her interpretations are never stereotyped, but always infused with freshness of feeling. She was, too, in happy vein on Thursday night, and the ringing quality of her tone and her almost infinite command of expression were never more effectively displayed.—Sunday Times and Sunday Special, November 20, 1910.

The recitals of this artist are always attractive, and although the program of the concert on Thursday evening contained little that was unfamiliar, each item, given with Miss Gerhardt's commanding sense of vocal interpretation and firm dramatic instinct, was well worthy of repetition. Brahms, Schumann and Wolf again provided stable fare, and the two splendid songs of Weingartner, "Wenn schlanke Lilien wandelten" and the "Lied der Ghawaze," directly and forcibly rendered, call for especial mention. The customary large audience was present.—Observer, November 20, 1910.

On Thursday evening Miss Gerhardt made a welcome reappearance at Bechstein Hall, and in her best voice and impeccable style sang songs by Schumann and Brahms with intimate perception of the subtleties of each ditty. Others by Weingartner, Hugo

Wolf and Liszt received equal justice from the gifted and versatile artist.—Referee, November 20, 1910.

At the Bechstein Hall in the evening Elena Gerhardt gave her only recital of the present season. She was in splendid voice, and delighted a large audience by her masterly interpretation of some admirably chosen songs. She seemed to sing with much more spontaneity and abandonment than usual, and the change was all to the good. Her program included many well known and beautiful songs, none of which she sang much better, perhaps, than Brahms' "Zigeunerlieder." They are among Brahms' happiest inspirations, but are comparatively seldom heard, possibly because they are not particularly grateful to the mediocre artist. Fräulein Gerhardt sang them, however, in splendid style yesterday, and made them superbly effective.—Westminster Gazette, November 18, 1910.

The same evening, Elena Gerhardt gave her only recital of the season at the Bechstein Hall. She was in excellent voice, and pleased her admirers as much as ever. In the group of Schumann songs, "Meine Rose" and "Mondnacht" were especially well given. The individual beauty of the voice and the excellence of the technique were, as always, wholly admirable.—Pall Mall Gazette, November 18, 1910.

In the evening at Bechstein Hall Elena Gerhardt gave a recital. She sang a number of songs by Schumann, the Zigeunerlieder by Brahms, and some of the better known songs of Weingartner, Liszt and Hugo Wolf, and several encores. She was in excellent voice and sang with great fire and tenderness, her sustained piano and her verve in passionate songs being as extraordinary as ever.—Manchester Guardian, November 21, 1910.

Every one admires Miss Gerhardt's interpretations of such songs as Schumann's "Mondnacht," "Die Soldatenbraut," "Ich grolle nicht" and "Frühlingsnacht" and of Brahms' Zigeunerlieder, and she has never sung them better than she sang them last night. In some ways, perhaps, her last group was the most interesting, for it included Weingartner's "Wenn schlanke Lilien" and "Lied der Ghawaze," Liszt's "Drei Zigeuner" and "Ueber allen Gipfeln," and Wolf's "Nimmermüde Liebe" and "Der Freund." These, too, were magnificently sung.—Globe, November 18, 1910.

## An English Woman's Success.

As a composer of choral works Margaret Meredith has few rivals among her contemporaries. Recent successes



MARGARET MEREDITH.  
The English composer.

have elicited the following press opinions, at the Harrogate Festival and in London:

Among the items performed were three works by a lady composer of exceptional talent—Mrs. M. Meredith. These were entitled "Sursum Corda," a "Requiem" to Queen Victoria, and "The Passing of King Edward VII." The first named is a setting of certain psalms according to a musical "program" designed to depict the travail and triumph of "the broken and contrite heart." It is a great theme, and it has inspired the composer to very sincere and worthy workmanship. The "Requiem" is a simpler work; it is a setting for chorus of voices on the death of Queen Victoria, opening with a solemn, march like theme, and ending on the triumphant note. "The Passing of King Edward VII" is a very short composition of a similar type.—Yorkshire Daily Observer.

To mark the close of the Harrogate musical season, a concert was given on Saturday afternoon, the program of which presented some exceptionally interesting features. A chorus of 250 voices from the Leeds Philharmonic Society took part in the event, and this enabled three choral works by Mrs. Meredith, who is already known at Harrogate as a composer, to be included in the program, one of them being heard for the first time. Her symphonic tone poem, "Sursum Corda," has been heard on a previous occasion in the same concert room, since when some considerable alterations seem to have been made in the score, chiefly with a view to its greater effectiveness. It still leaves the impression of very genuine musical feeling, evinced in many beautiful ideas.—Yorkshire Post.

Playgoers and lovers of music should not fail to see "The Pilgrim's Way" at the Court Theater this week. In this new and freshly original form of morality play Mrs. Meredith (who is the daughter-in-law of George Meredith) has achieved both a dramatic and artistic success.—Westminster Gazette.

To a very curious, a very unconventional, and, let it be said, a very nobly planned experiment, was given a test at the Court Theater last night in the production of "The Pilgrim's Way," a musical allegory by Margaret Meredith. Let us hasten to add that in our opinion the work is very beautiful. In the opening of the second act the music is exceptionally tender, and above all things sincere. Throughout the whole book there is a quiet dignity. The spirit of thought throughout is reverential; in fact much of its inspiration is

derived from scriptural sources. To revert to the musical element in this exquisite little allegory, it is certain that the composer, following the lines of her own libretto, was in no mood to destroy the simplicity of her thought; her sole ambition seems to be a union between the twin innocencies of music and of the life of the spirit. In this respect she has, in our opinion, succeeded greatly. The music is melodious and at the same time dignified and reverent to the Gluck period rather than to that of Wagner.—Pall Mall Gazette.

For sheer beauty I have seen nothing like it for a long time. The last act rises to great heights of power and real beauty.—Tatler.

The music throughout is beautiful, especially in the first act, where the whole note of joyousness is magnificently spontaneous. Mrs. Meredith rises to her full height in the great solution and sends her hearers away with an uplifted feeling very rarely created by purely operatic music. It seems a pity that so beautiful a work of art should be presented for only one week.—Sphere.

The result was altogether delightful.—Daily Chronicle.

Quite a delightful production was "The Pilgrim's Way," and its reception was enthusiastic.—Referee.

There is genuine dramatic power in the incidents that make up the little play. The themes show the influence of composers as diverse as Bizet and Tchaikowsky, and they are treated very much in the later Wagnerian manner. If any number could be singled out for special mention the "Angel's Song" in the last scene deserves it. Of this it seems reasonably certain that Mrs. Meredith could say with Wagner, "The poem sang itself to me," for words and music are perfectly wedded.—Sunday Times.

## BUFFALO MUSIC.

BUFFALO, N. Y., December 9, 1910.

The first of this season's series of concerts by the Buffalo Orpheus given in Convention Hall December 5 was one of a high order of excellence. It was evident that the big Männerchor had been drilled with infinite care by Director Lange. The first chorus, with orchestra, was entitled "Frühlingsherold" ("Herald of Spring"), Baldamus. It introduced as soloist the brilliant soprano Gracia Ricardo, who won instant favor by her dramatic ability and personal charm. Three choruses (à capella) were "Waldesweise" ("Woodland Refrain"), Engleberg; "Einkchr" ("Entrance"), Wiesner, and "Felicé Notte" (Italian serenade), Reissiger. The last verses of the German song were repeated, so admirably were they sung. Mr. Lange and the Orpheus were warmly commended, especially for the effective pianissimo work. There was fine volume of tone, and the voices were richer than in fortissimo singing. This organization includes some exceedingly good basses. There were two finely contrasted choruses given for the concluding numbers, "Deutcher Reigen" ("Round Dances"), from Franz Schubert's "Valse nobles," for Männerchor, orchestra and piano, arranged by Julius Lange, and that superb composition, Schubert-Liszt "Die Allmacht," in which Madame Ricardo's dramatic powers were finely exhibited. Dr. E. C. Herbst was the piano accompanist. The string orchestra played well enough to be encored after each number, which proved the thoroughness of the rehearsals—(a) "Traumverloren," "A Lost Dream," Blou; (b) "Spinnlied," Hollander; (c) Berceuse, Gounod; (d) "Babilage, Planderei," Gillet. Madame Ricardo's recitative and aria, "Ritorna Vincitor," from "Aida," was so beautifully sung that her voice carried to the remotest corner of the vast auditorium. Her interpretation of German lieder was remarkable for purity of diction and artistic conception of text and music—(a) "Laehen und Wienen," Schubert; (b) "Ich trage meine Minne," R. Strauss; (c) "Sterne mit den goldnen Fuesschen," Franz; (d) "Von Ewiger Liebe," Brahms, and the encores were "I Am Weary of the Garden, Said the Rose," by Hawley, and Brahms' "Ständchen." Every song was a gem. Seldom does one hear the Strauss or Franz song given so flawlessly. The second Orpheus concert, February 13 (St. Valentine's eve), will bring to Buffalo as soloists Dalton-Baker, baritone, and Boris Hambourg, cellist.

The writer heard on Sunday last the excellent choir of the First Congregational Church. George W. Bagnall is the brilliant organist, who chooses his church program numbers with fine discrimination. The choir is well balanced. Ella Snyder, soprano (Edward Randall Myer pupil), is a young singer whom Julian Edwards praised highly. Mrs. William Piper is contralto; B. F. Shiveley, tenor; Herman Gahwe, bass, a good soloist also.

It was a bitter, blizzard night Wednesday, December 7, but the weather did not prevent music lovers from going to hear the New York Philharmonic Orchestra and to see its marvelous conductor, Gustav Mahler. Readers of THE MUSICAL COURIER always know "Who's Who," and have been informed through this paper for a long time of the greatness of this unique personality. The program was made up of the Bach suite, arranged by Mahler from the second and third suites, B minor, D major (Mr. Mahler at the harpischord); Beethoven symphony No. 6; Wagner's prelude and finale, "Tristan and Isolde"; "Siegfried Idyl," prelude to "Die Meistersinger." The Bach number was superb and the Beethoven exquisite. The local management was vested in Mai Davis Smith.

VIRGINIA KEENE.



## SCHARWENKA STAR AT RUBINSTEIN CLUB.

**Eminent Composer-Pianist Reveals the Beauties of His Art, Playing Numbers by Chopin, Liszt and Scharwenka—Ovation Greets His "Polish Dance"—Eva Mylott and Arturo Tibaldi Add Delightful Selections to the Program—To Wear Hats or No Hats, "That Is the Question"—Mrs. William R. Chapman Presides.**

Once more the Rubinstein Club experienced the best of "luck," by being able to present the artists at the second musicale of the season, who were engaged long in advance. The hero of the afternoon was Xaver Scharwenka, the eminent composer-pianist, and besides having him for the principal attraction, the club enjoyed the deep, rich voice of Eva Mylott, the Australian contralto, and the finished violin playing of Arturo Tibaldi, a young Englishman who has fulfilled all promises made for him.

The musicale was held in the Astor Gallery of the Waldorf-Astoria Saturday afternoon of last week. This room and the adjoining corridor, balcony and boxes, were crowded by the fair members and their guests. An element of humor was interwoven with the preliminaries which men (had they been present) would have enjoyed hugely. The experiment of discarding hats was tried, but the wisest and most courageous being ever sent to Earth could not have decided whether the experiment was successful or not. In order to offend no woman (especially those with expensive chapeaux) the officers of the club divided the auditorium in two—one side for those who preferred to wear their hats and the other side for those who were willing to check their headgear in the coat room, or endure the burden of holding the hats on their laps. The two camps—the hatless and those arrayed in the latest millinery creations—were about evenly divided. So far as the writer of this report could learn, not a woman lost her temper, and that is saying much for an assemblage of women when a peculiarly delicate feminine experiment was being tried. Mrs. William R. Chapman, the president of the club, with the best of good nature, explained that the club had no intention of enforcing any arbitrary rules. At the previous musicale many complaints were registered by those unable to see the artists on the stage, so it was suggested by some members that the club would try and have the hats removed as is the custom at theatres. Many objected to this new regulation, and so with the hope of preserving harmony and at the same time allowing those eager to see the hands of the pianist the right to her wishes, some fair Napoleon planned the coup d'état which allowed the ladies wearing no hats to sit at the right, and those wearing hats to sit at the left. Result: Everybody happy.

The hat problem disposed of (for this time) let us proceed with the music, which was presented in the following order.

Nocturne	Chopin-Wilhelmj
Caprice Espagnol	Loeffler
Recit. and Aria—Che farò	Gluck
Caro Mio Ben	Giordani
	Eva Mylott.
Fantaisie F minor	Chopin
Nocturne F sharp minor	Chopin
Marzka B minor	Chopin
Valse A flat (op. 42)	Chopin
	Xaver Scharwenka.
Sarabande—Gavotte	Bach-Wilhelmj
	Mr. Tibaldi.
Erzählung Am Clavier, op. 5	Xaver Scharwenka
Navallette, op. 42	Xaver Scharwenka
Sérénade, op. 63	Xaver Scharwenka
Polish Dance	Xaver Scharwenka
	Mr. Scharwenka.
Kastmir Song	Amy Woodforde Finden
Oh! That We Two Were Maying	Ethelbert Nevin
	Miss Mylott.
Melodie Russe (le rossignol)	Liszt
Polonaise E major	Liszt
	Mr. Scharwenka.

Mr. Tibaldi, who opened the program, is a young man of slender, refined type, but his playing had all the characteristic manliness and musicianliness as well. The audience manifested the keenest pleasure in hearing the new violinist and he was compelled to add encores after both groups, a "Swedish Song" after the first, and a seventeenth century composition after the second. Mr. Tibaldi's bow-arm is very graceful and his pure, even tone shows that Nature has favored him.

Miss Mylott, who followed Mr. Tibaldi, is by this time widely known to readers of THE MUSICAL COURIER. Her voice has the deep, organ-like tones that are the heritage of singers of English extraction. Besides singing well, Miss Mylott's distinct enunciation is a matter for which she should be held up as a shining example. There would be no need for printed words at song recitals if all singers possessed this rare accomplishment of singing the texts with pure and elegant diction. Besides the four numbers

on the program, Miss Mylott sang two more English songs, one, of pathetic, domestic type, that particularly pleased the mothers.

When Mr. Scharwenka appeared, to play the Chopin group, he was cordially welcomed. His performances were eagerly scanned by the fortunate hatless ones, while those on the other side tried hard to catch a glimpse of hands that could draw such beautiful tone quality from the grand piano. To attempt a description of Scharwenka's art is a task that is beyond the average pen or tongue for the reason that there is a limit to vocabularies. Scharwenka played like the master, blending in exquisite harmony the soul of the artist with the will of the man. When recalled after the Chopin waltz, he spoke a few low words to Mrs. Chapman, seated near him on the stage, and then Mrs. Chapman arose and stated that Mr. Scharwenka would "play something by Rubinstein as a compliment to the club." The encore proved to be one of the Rubinstein barcarolles.

When Scharwenka returned to play his own group, he received even a more demonstrative greeting. When he started to play his most familiar Polish Dance, a ripple of excited applause interrupted, and the modest composer smiled and bowed while his hands moved over the ivory keys.

After the composer-pianist retired back of the screen where they have an improvised green room, Mrs. Chapman cited a melancholy chapter in modern musical history. She told the audience that Scharwenka sold his Polish dances for \$5, and that the publishers had made \$1,000,000 out of the "deal."

Scharwenka's performances of the Liszt numbers ended in brilliant fashion, an extraordinary musicale, the great polonaise in E major, a work hopeless to any but the skilled virtuoso, was proclaimed with all of the national heroism. Back of the fleet and velvety fingers loomed the strong mind of the man and master, and the combination resulted in a thrilling and beautiful presentation.

Manfred Malkin played admirable piano accompaniments for the singer and violinist of the afternoon.

Madame Scharwenka, wife of the musical lion of the afternoon, occupied a seat of honor on the stage with the officers of the club.

All the ladies on the stage wore hats.

Before the musicale began, Mrs. Chapman held a reception, during which many members and guests were personally presented to Madame Scharwenka, who, like her distinguished husband, impressed all by her unaffected and gracious manner. The colors of the club, red and white, carried out in carnations (white) and American Beauty roses, added the usual festive touches. Each new member and the guests of honor received a cluster of these lovely flowers.

Last night (Tuesday) the club gave its first concert of the winter in the ball room of the Waldorf-Astoria. One feature of the program was the new cantata (text by Cecil Fanning and score by Harriet Ware) entitled "S. Oluf." The soloists for the evening were: Mr. Fanning and Alma Gluck of the Metropolitan Opera Company. There was also an orchestra of forty to assist the club, composed of 125 voices. Besides the cantata, music appropriate to Christmas was sung. A review of the concert will be published next week.

### DES MOINES MUSIC.

DES MOINES, IA., December 5, 1910.

The first "guest day" of the Fortnightly Musical Club, held at the home of the president, Mrs. James C. Davis, was highly successful. It was the maiden effort of the club in a semi-public performance, and the experiment was equally pleasing to guests and members of the club. The program was in charge of Mrs. L. R. Gaynor and Mrs. Eli Grimes.

A representative audience greeted George Frederick Ogden last week at the piano recital given by him at Central Church of Christ. Mr. Ogden's program was well selected and varied, and included the sixth Hungarian rhapsody, a Bach-Saint-Saëns overture, a Schumann novelté and a Chopin group. Interest was centered largely in the Ravel sonatine, heard for the first time in Des Moines. Mr. Ogden has devoted the entire summer to the study of French music and his rendition of the Ravel sona-

time and the Debussy arabesques showed that his time had been well spent. Mr. Ogden's audience was most appreciative, as evidenced by their insistent demand for repetitions.

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Hannah Roe, one of the most advanced pupils of Mrs. Charles S. Hardy, will be heard in piano recital in Guest Aeolian Hall on Tuesday evening, December 13. The program to be presented is a most attractive one and closes with a concerto by Arensky, with Mrs. Hardy at the second piano.

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Mrs. Hardy and her assistant teachers will present their juvenile classes in recital on Saturday afternoon, December 10. Twenty-nine children will take part in the program, which is made up of the shorter and less intricate classics.

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On Monday night, December 12, the Mountain Ash Male Choir, which is brought here by the Welsh society of the city, will be heard for the first time. Several local musicians who have heard this club in other parts of the country are warm in their praise of their work.

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Wednesday evening, Lilla Ormond and Alfred Calzin will appear in joint recital at Central Church of Christ, under the auspices of George Frederick Ogden, who is bringing many good artists to Des Moines this year.

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On Thursday evening, the Handel Choir will present "The Messiah" at the Drake Auditorium. The choruses are composed largely of Drake University students and number over 100 voices. The orchestra, made up of local musicians, will lend additional interest. The soloists are Katherine Bray-Haines (soprano), Genevieve Wheat-Baal (contralto), Holmes Cowper (tenor) and Tolbert MacRae (baritone).

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Albert Borroff (basso) appeared in Drake Auditorium on Wednesday evening, December 7, as the third number on the Artists' Recital Course. Mr. Borroff has an unusually rich, pleasing voice, which he uses with great intelligence. He was particularly interesting in the group of Biblical songs by Dvorák. Dean Cowper, under whose auspices Mr. Borroff appeared, is an old time friend of the latter.

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The Proteus Club devoted last Monday afternoon to music. The meeting was held at the home of Helen Witmer. Mrs. Grace Clark-DeGraff gave the entire program, which was composed of groups of songs divided as follows: Scotch, French, German and Norse songs, a Verdi aria, a group of story songs, another of child songs, and finished with a group of American composers. Mrs. DeGraff also sang "I Love Thee," the words and music of which were composed by herself.

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On Tuesday evening, at Foster's Opera House, Dr. Frank Nagel, of the Highland Park College of Music, presented the distinguished basso, Reinhold von Warlich, and his associate, Uda Waldrop, in song recital before a most enthusiastic audience of musicians. Mr. von Warlich is without doubt the greatest artist that has yet appeared here. He won his audience from the moment of his appearance and held it spellbound through Schumann's "Liederkreis," with which he opened his program. Never has such a beautiful mezza voce, never such diction, such phrasing, such artistry, been heard in Des Moines. His generosity in insisting that all honors be shared with Mr. Waldrop was one of the delights of the evening. His presentation of a group of old English ballads was superb and his singing of that old English gem, "Drink to Me Only With Thine Eyes," aroused the audience to most intense enthusiasm. Four ballads closed most fittingly this magnificent program, the third number of the group, being "Der Erlkönig," found most favor with the audience. His interpretation of this number was nothing short of the marvelous. The poetic makeup of Mr. von Warlich, with the culture and refinement that is always evident in a genuine student, was such as to make one feel, when coming in contact with him, as though a benediction had been pronounced upon him. Mr. von Warlich is indeed fortunate in having as a concert companion Mr. Waldrop. Not since Mr. Bos came with Dr. Wüllner has Des Moines heard accompaniments that in point of beauty, accuracy and sympathetic understanding so deeply moved its music lovers. The combination of these two artists is indeed most fortunate. Undoubtedly Des Moines will use every effort to persuade Dr. Nagel again to present these gentlemen next season.

CAROLINE YOUNG SMITH.

### Granberry Reception for Scharwenka.

The director and faculty of the Granberry Piano School will give a reception Saturday afternoon, December 17, from four to six o'clock in honor of Xaver Scharwenka, the eminent composer-pianist now in this country. The reception takes place in the studios of the school in Carnegie Hall.



HEMENWAY CHAMBERS.  
Phone 1177-4 B. B.  
BOSTON, Mass., December 10, 1910.

The musical event of the week came with the first concert of the series given by the Flonzaley Quartet in Chickering Hall, December 8. The four members, Adolfo Beti, first violin; Ugo Ara, viola; Alfred Poehon, second violin, and Ivan d'Archembeau, violoncello, remain as before, but their work as an ensemble body is always growing more perfect, so that it is now only necessary to announce a Flonzaley concert when the auditorium is sold out. In this city, too, where the concert patronage is not of the most paying order, the sight of a crowded house was most gladdening and the enthusiasm evoked was just the honest tribute to the purest form of art. The program contained three numbers, the Mozart quartet in G major, Debussy quartet, G minor, and the Haydn quartet, F major. In each one of the numbers, the delicacy and exquisite sense of proportion, the fluidity with which one phrase melted into the next and the supreme euphony of the whole was something to marvel at, aside from the individualistic treatment accorded each composer. The Mozart was played with the beautifully dignified simplicity which inherently belongs to that style of music, the Debussy—a rather daring departure in placing the extremely modern music in such close juxtaposition to the older school—only proved that genius in the expression of human feeling has much in common fundamentally, irrespective of the period in which the composition is created. In this quartet, too, with the mysterious beauty of its second movement, and the wild melancholy of the third, the players reached a degree of perfection seldom achieved in human interpretation; while the Haydn quartet, revived by the same consummate art, made a glad close to a musical evening of unalloyed delight. The remaining concerts of the series will be given on Thursday evening, January 26, and Thursday evening, February 23.

Among the notable array of talent gathered to assist at the Memorial Services of the Boston Lodge of Elks, Sunday, December 3, were Alice Nielsen and Robert Lassalle, of the Boston Opera Company, and a choir of male voices under the direction of Frank O. Nash, organist.

Katherine Lincoln has laid out a most comprehensive plan for a series of informal musical "at homes" to be given the first Sunday of every month at her studio in

the Metropolitan Opera House Building, New York. The first was given by Miss Lincoln herself on Sunday afternoon, December 11, and was pronounced a most unqualified success by all who were present. Those to follow will enlist the services of different artists, in this way lending variety to the programs rendered on these occasions. Aside from the prosperous condition of her classes, Miss Lincoln opened her own concert season very auspiciously with a most successful appearance before the Clio Club at the Astor Hotel, N. Y., November 14, and anticipates a busy season later, since the bookings under Mrs. Sutorius are now coming in very rapidly.

Charles L. Wagner, the bright and breezy manager of the St. Paul Symphony Orchestra, was a guest at the performance of "Il Barbiere" Friday night while in town with Mr. Kocian for that artist's recital in Chickering Hall in the afternoon.

A program of piano pieces, in which Miss Fortin had the assistance of Carl Faeltten, her teacher, varied by a selection from Handel, excellently rendered by Earl Cartwright, baritone, was the musical attraction which drew an appreciative audience to The Tuileries Monday morning, December 5. With every recurring appearance Miss Fortin displays more and more clearly the excellent training that has been hers under Mr. Faeltten's watchful care. As it is, her extreme youth, combined with her already well developed technical and musical resources, must without doubt bring this talented young girl far in her chosen career.

A number of press notices of Rosa Olitzka's recent appearances in Chicago and elsewhere all point to the fact that her lovely contralto voice and indubitable artistry is making itself as emphatically felt in this country as it did in the great European centers.

The following list of well known American musicians and lecturers have been engaged to accompany the second Music Lovers' Pilgrimage in its unique tour through England, France, Italy, Switzerland, Bavaria and Germany: Louis C. Elson, the widely known theorist, writer and lecturer of Boston; Dean Peter C. Lutkin, founder of the American Guild of Organists and well known theorist and conductor of Evanston, Ill.; Wilhelm Heinrich, sing'ng

teacher of wide reputation, of Boston, and Bruce Gordon Kingsley, of Los Angeles, concert organist, musical director and lecturer on opera.

The joint recital given in Steinert Hall December 7 by Edith Thompson, pianist, and Nikolai Sokoloff, violinist, not only brought an interesting and well contrasted program, but brought to the fore a young violinist who has something of musical value to impart, and imparts it, too, in a manner auguring most hopefully for his future career. The program, comprising the Leken sonata for piano and violin; a group of violin pieces, including the Szalit-Engel intermezzo; Vieuxtemps "Rondino," op. 32; Ysaye "Reve d'Enfant," and Ketten-Loeffler caprice "Espagnol," closing with the Grieg sonata, op. 13, for piano and violin, gave him sufficiently wide range to display his differing tonal and musical qualifications. Of these he proved himself the talented artist pupil of his master, Charles Martin Loeffler, in that the unmistakable evidence of elegance of phrasing, fine artistic conception, and splendid tonal variety were all there, in addition to a seething temperament not yet under full artistic control. With the added years and his work as concertmaster of the Russian Symphony Orchestra, a post he has only recently assumed after some time spent as one of the first violins in the Boston Symphony Orchestra, Mr. Sokoloff will undoubtedly be heard from as a solo and ensemble player of very high rank.

News from the Portland (Me.) studio of Clara Tippet chronicle the fine success of two of her pupils—Florence E. Smith, soprano, and Harry Dodson, baritone, who participated in a charming social function given by Mrs. Frederick Odell Conant of Portland, at her home on Park street. The numbers given by these young artists were so thoroughly appreciated that each and every one could have been encored, and those present had only the highest words of praise for the successful results wrought by Mrs. Tippet's splendid teaching.

A song recital including twenty-four numbers ought to suffice for an evening's entertainment, but Alice Nielsen discovered that it did not in her particular case, since, after innumerable recalls, she was compelled to add five encores to the already generous program at her recent Hartford recital, December 8.

Among the promising pupils of the Fox-Buonamici School who took part in the comprehensive program rendered at the first assembly, December 3, were the Misses Gahn, Tappan, Klaymen, Suren, Melanson, Chase and Russell.

Clara E. Munger is in receipt of letters from Mary Rourke, a brilliant pupil, who sailed recently to study with Jean de Reszke in Paris, saying that the master was greatly pleased with her voice and her manner of using it. Others, too, who have heard her concede the superiority of her tone work and placement, and all unite in predicting a great future for this gifted young girl.

Jaroslav Kocian, the young Bohemian violinist, who appeared in this city some few seasons ago, gave an interesting recital in Chickering Hall, December 9, playing pieces by d'Ambrosio, J. S. Bach, Kocian, Ries, Hubay and Paganini. Mr. Kocian has grown and developed remarkably since his last appearance, and nowhere was that more evi-

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dent than in the increased breadth of his sympathetic tone and the ripened musicianship, which gave due prominence and interest to his unaccompanied Bach playing. Of the remaining numbers Mr. Kocian gave evidence of splendid virtuosity in the "I Palpiti" from Paganini, fine tonal balance in the sentimental adagio of Ries, and dainty grace in Hubay's "Zephyr," as in his own charming "Humoresque." The audience was most appreciative throughout, and recalled him several times at the close, when he added an encore. Maurice Eisner, the young pianist assisting Mr. Kocian, played sympathetic accompaniments and contributed two solo groups to the program.

Since Madame Melba was unable to keep her concert engagement at Worcester, December 6, owing to a cold, the principal singers of the Boston Opera Company were hastily drafted together and sent skylarking down for a real old fashioned operatic concert with the solo numbers interspersed by such well known standbys as the sextet from "Lucia" and the quartet from "Rigoletto." Mechanics' Hall was well filled, and all received a rousing welcome, while Madame Lipkowska and Mr. Constantino were literally overwhelmed with the warmth of their reception. The other singers taking part were Mesdames Savage and Claessens and Messrs. Sibirakoff, Giaccone, Montella and Perini.

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#### Witek Pupil at Von Ende School.

Anton Witek, who visits the Von Ende School weekly in order to teach violin, presented his pupil, Carl Haylicek, at a school recital, December 9, the large audience rooms being filled to overflowing, as usual at the Von Ende School. Young Mr. Haylicek played the Vieuxtemps concerto in D minor with fine authority and the Wieniawski tarantella with splendid dash. Herr Witek's engagement as violin specialist at this school shows the high standard set by Director Von Ende. J. Stanley Hooper, pianist, pupil of Parsons, and Helen Heinemann, dramatic soprano, pupil of Jacob Massell, took part, doing much credit to very superior teaching. The Von Ende Violin Choir of a score of players furnished exceedingly well played ensemble numbers by Beethoven, Reissiger and Von Weber. They will play on Christmas morning at the Central Baptist Church, Ninety-second street and Amsterdam avenue.

#### Carl to Assist at Harp Concert

William C. Carl, the distinguished American organist; Georges Barrere and R. A. Guerriere, flutists, will assist Maud Morgan at her harp concert in Mendelssohn Hall, Thursday evening, December 15. The harp players besides Miss Morgan are Mrs. George Henry Bayne, Miss Arleigh, Miss Taliaferro Ford, Theresa Lasher, Marjory McClintock and Eleanor Morgan Neely. The music for the evening will be from the works of Ganbert, Bonnet, John Thomas, Grandval, Oberthur, and Francis Thomé.

#### Percy Stephens' Song Recital.

Carnegie Lyceum held an audience of good size December 6, despite the stormy weather, when Percy Stephens, basso, gave a song recital of sixteen numbers. Possessing an uncommonly mellow, deep toned voice, the organ is at the same time flexible, true to pitch, and covers an extended range. A low C and a high F, two and one half octaves apart, is most unusual; Percy Stephens has them. A graceful, easy presence adds much to his singing; distinct utterance also, and at all times he sings with spontaneous delivery and musical warmth. The lightness of "Die Rose, Die Lilie" by Schumann resulted in its repetition, and Grieg's "Ein Schwan" was most graceful.

That love longing, innermost expression of the human heart finds place in his singing was evident in "Wunderschoenen Monat Mai," sung by Mr. Stephens with utmost expression. Wullner like were the three voices of "Erlkönig," his German enunciation very distinct, the con-



PERCY STEPHENS.

sonants ringing out with the fervor needed for this greatest song. Repose and well planned climax were in Henschel's "Morning Hymn," and two songs by Edna Rosalind Park were sung with special devotion, "There Was a Bonnie Lass" especially pleasing the hearers. In both "Aufenthalt" and "Young Dietrich" (the latter Henschel's) there was a big, dramatic high D which thrilled.

The final song, Bullard's "Here's a Health to Thee," was sung with splendid vigor, exactly suited to the Handelian spirit of the work. Percy Stephens will undoubtedly be heard more in future, for his is a genuine bass voice of uncommon attributes, his singing being marked by the mature, sincere artist, one who has delved deeply, thought and experienced much. In consequence when he sings he has a distinct message, one coming from both heart and intellect. Ward Stephens was at the piano.

Rudolf Fiege, Berlin's oldest music critic, celebrated his eightieth birthday last week in the German capital.



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Exaltation.....Miss Edith Monica Graham, Chicago  
After.....Mrs. Lafayette Goodbar, Newton, Mass.  
When Soul Is Joined to Soul.....  
Mrs. Lafayette Goodbar, Waverly, Mass.  
I Send My Heart Up to Thee.....  
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Ecstasy.....Mrs. Emile C. Ulrich, Chicago  
Ecstasy.....Mrs. Grace F. Homsted, Seattle  
Ecstasy.....Miss Ernestine Danquard, New York City  
My Star.....Mrs. Lilla Osgood Crocker, Boston

#### J. W. Bischoff.

The Summer Wind.....Mme. Frosolono, Chicago  
A Jingle of June.....Dr. Carver Williams, Chicago

#### G. W. Chadwick.

When I Am Dead, My Dearest.....Mme. Schumann-Heink, Boston  
The Danza.....Mme. Schumann-Heink, Warren, Pa.  
The Danza.....Mme. Langendorff, Denver  
The Danza.....Miss Christine Miller, New Castle, Pa.  
The Danza.....Miss Marie Schley Bren, Colorado Springs  
The Danza.....Geo. Harris, Jr., New York City  
The Danza.....Miss Mary J. Fitzgibbon, Brooklyn  
The Danza.....Walter A. Stults, Evanston, Ill.  
Allah.....Geo. A. Brewster, Chicago  
O Let Night Speak of Me.....Reinald Werrenrath, New York City  
Sweetheart, Thy Lips.....Mrs. Lucille S. Tewksbury, Chicago  
Before the Dawn.....Mrs. Babler, Rockford, Ill.  
Before the Dawn.....Miss Alma Olsen, Minneapolis  
Sweet Wind That Blows.....Miss Alma Olsen, Minneapolis

#### Mabel W. Daniels.

Lonely Lies My Way.....Mrs. Ernestine Fish, Brookline, Mass.  
Then and Now.....Mrs. Ernestine Fish, Brookline, Mass.  
Daybreak.....Mrs. Ernestine Fish, Brookline, Mass.  
O'er Brake and Heather.....H. Lambert Murphy, Bloomfield, N. J.  
The Lady of Dreams.....Miss Elizabeth Tudor, Van Wert, O.

#### Arthur Foote.

There Sits a Bird on Every Tree.....  
Mme. Corinne Rider-Kelsey, Chicago  
There Sits a Bird on Every Tree.....  
Miss Mona Knight, Hamilton, Can.  
There Sits a Bird on Every Tree.....  
Miss Irene A. Funk, New York City  
Requiem.....Edwin N. C. Barnes, Somerville, Mass.  
Ashes of Roses.....Mrs. Hildegard Hoffman Huss, Sandusky, O.  
An Irish Folk Song.....Miss Elizabeth Tudor, Van Wert, O.  
O Swallow, Swallow, Flying South.....  
Miss Isabelle O'Connor, Alameda, Cal.

#### G. A. Grant-Shaefer.

To a Flower.....Lemuel W. Kilby, Evanston, Ill.  
I Opened All the Portals Wide.....Miss Clara Jensen, Chicago  
The Eagle.....Lemuel W. Kilby, Evanston, Ill.  
The Moon Mother.....Garnett Hedge, Huron, S. D.

#### Bruno Huhn.

Invictus.....Francis Rogers, New York City  
Invictus.....Frederic Martin, Rochester, N. Y.  
Invictus.....Herbert Witherspoon, Rochester, N. Y.  
Invictus.....McCall Lanham, Flemington, N. J.  
Invictus.....Frank Croston, Rochester, N. Y.  
How Many Thousand Years Ago.....  
Miss Jessie Lynde Hopkins, Chicago  
How Many Thousand Years Ago.....Geo. A. Brewster, Chicago

#### Margaret R. Lang.

An Irish Love Song.....Mme. Galski, Oakland, Cal.  
An Irish Love Song.....Miss Corinne Frank, Minneapolis  
Ghosts.....Miss Edith Cox, Evansville, Wis.  
Summer Noon.....Miss Edith Monica Graham, Chicago

#### Frank Lynes.

God Keep You, Dearest.....Miss Mae Rydman, Toledo  
Roses.....Miss Mae Rydman, Toledo  
Apparitions.....Miss May F. Grant, Auburndale, Mass.

#### John W. Metcalf.

Hark, As the Twilight Pale.....Mme. Galski, San Francisco  
Little House o' Dreams.....Geo. A. Brewster, Chicago  
Absent.....Miss Mae Rydman, Toledo

#### W. H. Neidlinger.

I Love My Jean.....Joseph Farrell, Chicago  
On the Shore.....Mme. Alice Myron, Baldwin, Kan.

#### Edna Rosalind Park.

A Memory.....Will Judge, Salt Lake City  
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CHICAGO, ILL., December 10, 1910.

The ninth program of the Theodore Thomas Orchestra, under the leadership of Frederick Stock, had for its solo artist the great Dutch cellist, Paulo Gruppe. Mr. Gruppe is a remarkable personality. He has not yet attained his majority, but he plays with the intellectual grasp and understanding of an artist of mature age who has experienced the joys and sorrows of life. Mr. Gruppe played the tremendously difficult Schumann concerto, a work not found in the repertory of many cellists. The young player revealed a warm and beautiful tone, but it was in his technical skill and his intelligence that he astonished the musicians who listened to his rendition. The contrasts in the music and all that the composer intended to portray were disclosed with wonderful insight and breadth. The young player received an ovation and never did an artist deserve such a welcome more. It was not easy to reconcile the difficulties of this score with the youthful appearance of the performer; but Gruppe's physiognomy is that of a coming musical giant. He is already a player of marvelous powers, and this is true of his brain qualities as of the lesser characteristics. After numerous recalls, Mr. Gruppe was allowed to play an encore, and for this he performed the beautiful "Kol Nidrei" by Max Bruch. Another ovation followed, for in this sublime "Prayer" the lovely tone of the player shone forth. Press notices of the performances will be published later.

Mr. Stock has of late changed the placing of his men, maybe for this reason, perhaps for others, great improvement was manifested in today's hearing of Humperdinck's suite, "Die Königskinder," and in Kalinikow's symphony No. 1 in G minor, which on this occasion had its first performance in Chicago. Mr. McCormick said, a few days ago to several friends and members of the press, including the writer, that he understands that the Thomas Orchestra Hall has defective acoustics. The acoustics have not improved since last year, but to be just and fair it must be said that the orchestra is doing far better work this season than last and this is the result of one man, Frederick Stock, the general conductor, who knew that the string contingent of his orchestra was far from being homogeneous, that his men had not the sacred fire from which one draws inspiration. Enthusiasm was completely

lacking and, like a good general, through defeats Mr. Stock will conquer in making the changes necessary to have an orchestra that will compare with the best in the world. Progress has been made, there is no doubt about that. There are yet many faults in the tone of the string contingent, but the bowing is better in many respects and as a whole the performance given today was superior to the offerings heard during the past season. Frederick Stock alone is to be congratulated for the improvement above related. The same program was repeated tonight.

Lillian Nordica will inaugurate her tournee of fifty concerts in the Columbia Theater, Washington, D. C., on January 16. During the forthcoming tour, the great soprano will be assisted by Myron Whitney, the basso and E. Romayn Simmons, pianist. Madame Nordica's only concert appearances in New York this winter will be made in Carnegie Hall on the afternoons of January 4 and 11, when she will sing in two Wagnerian concerts assisted by the New York Symphony Orchestra. The program will include excerpts from all the Wagnerian operas, starting with "Lohengrin" and going chronologically through to "Parsifal."

The Pianola recital in Music Hall this week was one of the most successful of the season, and was attended by a large gathering, which came forth to greet one of Chicago's most popular and successful sopranos, Mabel Sharp Herdien, who was the assisting artist and who was heard in Ronald's "Summertime" and in Gounod's "More Regal in His Low Estate," from the "Queen of Sheba." Mrs. Herdien has long been recognized as a very successful oratorio singer, having sung with the best clubs in the country and having been chosen for several seasons to sing in productions given by the Apollo Musical Club of this city. As a concert singer less was known of that artist, but, judging from her splendid work done at this recital, she certainly will be as recherche as a lieder singer as she is as an interpreter of sacred music. Her voice, which is of unusual range, is sweet, pleasing and produced admirably, which makes her work a great enjoyment to her hearers. Her enunciation is so pure that every word is distinctly heard, her phrasing is excellent and her interpretation above criticism. The audience was most lavish in its ap-

proval, and the artist was recalled many times after each number, insisting upon encores, which were graciously given, and in these extra numbers she was as successful as those inscribed on the program. The brilliant soprano was given good support by the accompanist, James G. MacDermid, who is master in the art of regulating the Pianola to the voice of the singer, and who, beside playing those accompaniments, gave several solos in which he demonstrated the beauty of his instrument.

Antonio Frosolono appeared as soloist with the Rubinkan Association in Handel Hall last Sunday, December 4. Signor Frosolono played the Meditation from "Thais" by Massenet and "Legend" by Wieniawski, meeting with such success that he was engaged to appear again tomorrow, Sunday, December 11.

Myrtle Lee, the popular coloratura mezzo soprano, has just returned from a very successful recital at Trenton, Mo.

Rosa Olitzka, the contralto of the Chicago Grand Opera Company, will sing at the concert, which will be given in the Lyric Theater, jointly with the well known Russian violinist, Rosa Sukowski-Stone, Sunday afternoon, December 18, for the benefit of the striking garment workers. The other soloists who have volunteered their services for the performance are Mina Mesirov, pianist, and Enrico Palmetto, tenor. It is expected that at least \$3,000 will be realized as a result of the concert—\$1,500 from the sale of tickets and \$1,500 has been promised as a donation.

Hans Schroeder, formerly of Chicago, and now a resident of Germany, has sent word to friends in this country that he would return to Chicago, where he will open his vocal studio, in the fall of 1911.

The Apollo Club has engaged Mabel Sharp Herdien, soprano; Marie White Longman, contralto, and Albert Borroff, bass, as soloists in the two performances of Handel's "Messiah" to be given in the Auditorium on Friday night, December 23, and Friday night, December 30. Judging from the large sale of single seats to date, the public welcomes the return of the club to the Auditorium this season, after a number of years' absence.

The Cosmopolitan School of Music and Dramatic Art gave a recital by pupils of L. A. Torrens in the Auditorium Recital Hall last Friday evening, December 9. Those who took part were Anna Grater, Blanche Wayne, Mrs. Frederick E. Sorenson, Lillian Cooper, soprano; Vernon Archibald, baritone; Axel Walfrid Titus, tenor, and Katherine Howard Ward supplied the artistic accompaniment.

Edna Gunnar Peterson, the young and talented pianist, who won many admirers at her first recital here under the auspices of the Amateur Musical Club, will be the soloist Monday, December 12, at a concert given under the auspices of the Friendly Aid Society, at the residence of Mrs. Stone in Woodlawn.

Tomorrow afternoon, Sunday, December 11, a grand gala concert will be given at the North Side Turner Hall

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Ernestine Schumann-Heink comes to Orchestra Hall, Sunday afternoon, January 8, for a song recital under the direction of F. Wight Neumann. Madame Schumann-Heink has arranged a program of songs by Schubert, Schumann, Brahms, Wagner and Loewe. She will have the assistance of Felix Hughes, baritone, in a number of duets by Mendelssohn-Bartholdy. This will be Madame Schumann-Heink's last appearance this season in song recital.

Maria Schade gave a piano recital in Music Hall last Wednesday evening, December 7.

Other January recitals under the direction of F. Wight Neumann are as follows: Song recital by Alexander Heinemann, the great German lieder singer and interpreter, Sunday afternoon, January 15 in Music Hall. Piano recital by Della Thal, Sunday afternoon, January 22 in Music Hall.

Rosa Olitzka was heard at the "Guest Day" of the Baron Hirsch Woman's Club and Baron Hirsch Co-Workers, last Wednesday afternoon, December 7. Madame Olitzka sang an aria from "Le Prophete," Liszt's "Loreley," R. Schumann's "Die Lotosblume" and "Der Sandmann," Grieg's "Verborgene Liebe," Emanuel's "Awakening," L. Saar's "Morning," and H. H. Beach's "Baby." The brilliant contralto of the Chicago Grand Opera Company scored a triumph, being in excellent voice and in a most gracious mood. All through the program the diva, in response to vociferous applause, had to add several encores to her program. After the aria from "Le Prophete" she sang an aria by Jensen and after "Der Sandmann" she sang a song by Sinding. The greatest success of the afternoon was scored after Louis Saar's new song, "Morning," and Mrs. H. H. Beach's "Baby." Madame Olitzka was ably assisted by Irene Stolofsky, a talented violinist, who gave a splendid reading of Wieniawski's andante from "Sonata II." Another soloist, Silvio Scionti, pianist, played selections by Bach-Busoni, Mendelssohn-Liszt and Schubert-Taussig.

The Madrigal Club, assisted by Emil Liebling, the eminent pianist, gave its first concert of the season at Music Hall, Thursday evening, December 8. Mr. Liebling played a petite suite for string orchestra and piano by Ole Olson.

Last Thursday evening, December 8, in Orchestra Hall, the Paulist Chorister, one of the best choral societies in the West, gave its annual program before a good sized audience.

Myrtle Elvyn, the brilliant and beautiful Chicago pianist, who has just scored a tremendous success at the Beethoven Hall in Berlin this week, sent the following postal card to THE MUSICAL COURIER representative in Chicago: "Ich sendet Ihnen viele Grüsse. Myrtle Elvyn, Cologne, November 27."

The Bergey School of Music furnished the program last Wednesday afternoon at the Round Table Club. Those who participated in the enjoyment of the afternoon were: Josephine Fuchs, soprano; Elizabeth Henrich, contralto; Vito Marrone, tenor; Josepha Lange, pianist, and Mrs. Bergey played the artistic accompaniment. The same school gave a studio recital by pupils, among whom Clarence Stroupe, pianist; Elizabeth Henrich, contralto; Josephine Fuchs, soprano, and Vito Marrone, tenor, were heard to good advantage.

Louise St. John Westervelt will be heard at a concert given for the benefit of the crippled children of the South Side at the Auditorium Recital Hall, Tuesday evening, December 20.

The Chicago Operatic Quartet sang at State Normal School, Stevens Point, Wis., last Thursday and at the Calumet Club, Milwaukee, the following week.

"Their performances never fail to give pleasure."—New York Times.

**BEEBE-DETHIER**  
**SONATA RECITALS**  
UNIQUE AMONG CHAMBER-MUSIC ATTRACTIONS  
NEW YORK CONCERTS:  
Jan. 4th. Feb. 28th

CAROLYN BEEBE, Piano  
EDOUARD DETHIER, Violin  
Sole Management: LOUDON CHARLTON, Carnegie Hall, New York

"The Butler," a one act farce, was given by Marshal Stedman's pupils of the Chicago Musical College School of Acting, at the Oak's Club House, Austin, last Thursday evening for the benefit of the Ladies' Guild of St. Martin's Episcopal Church. The same performance will be given again on December 30, at the West End Woman's Club House.

Pupils studying with Mary Highsmith, of the Chicago Musical College, gave a recital Wednesday evening, December 7, in Rehearsal Hall, College Building.

Last Saturday morning in the Ziegfeld, the regular college matinee musical program was given by pupils of the violin, piano and vocal departments. Those who participated were Libby Anderson, James Neiderhauser, Marie Simon, Lillian Erler, Julia Rebell, Ethel Wade, Vivian Woodrow, Dora Mendelssohn and Mr. Sebald, the world-renowned instructor and violin virtuoso.

Florence Brinkman, a pupil of Paul Stoye, of the Chicago Musical College, will give a piano recital in Rehearsal Hall, College Building, on Wednesday afternoon, December 14, at 3 o'clock. Her program includes twelve numbers from Bach, Brahms, Schumann, Liszt, Chopin, Dohnanyi and Paganini-Liszt.

Bergljot Aalrud Tillisch and Marx E. Oberndorfer were the artists that furnished the program at the Greenwood Inn, Evanston, on December 7. Both also appeared in concert at the Deutscher Club, Milwaukee, December 10.

Georgia Koler, vice-president of the Sherwood Music

School, of Chicago, has returned from a most successful recital tour through North and South Carolina, where she met with unqualified success. Miss Kober's tour was so successful that she not only has return engagements from the cities in which she appeared, but has five additional recitals which she will give as soon as she can find the necessary time. At the present time she has such a large class of pupils that it is absolutely impossible for her to fill all the concert engagements which have been offered her.

Gordon Campbell, the talented pupil of Marx E. Oberndorfer, has been engaged as pianist for the California tour of W. L. Hubbard.

Among the recent dates of Anne Shaw Faulkner and Marx E. Oberndorfer are:

Springfield, Ill., Woman's Club, December 3.  
University of Chicago, December 5.  
Wicker Park Woman's Club, December 6.  
Woman's Athletic Club, December 7.  
Milwaukee Drama Club, December 10.  
Culture Club, December 12.  
Wausau Musical Club, December 13.

These two artists are booked for a week in St. Paul in advance of the Chicago Opera Company's season.

Theodora Sturkow-Ryder, the talented pianist, scored a brilliant success at a recital in Janesville on Monday, November 28. The critic of the Janesville Daily Gazette said: "She made the piano—that most misunderstood instrument—speak in tones so rich and beautiful that every listener was roused to enthusiasm. A musician by inheritance, Madame Ryder by untiring devotion to her art has attained that rarest of powers—the ability to transfuse her hearers with something of her own personality and establish with each a complete and most cordial sympathy. There were recalls without number, the applause more nearly approaching the tumultuous than ever before in the history of the Apollo Club. Madame Ryder gave three extra numbers and was deeply moved by the warmth and sincerity of her welcome." December 14, Madame Ryder played at a concert with Christine Miller at Kenilworth, Ill., and on the 18th appeared in Minneapolis with the Symphony Orchestra and Mr. Oberhoffer, the distinguished conductor, had kindly put an entire Russian program around her Arensky concerto.

Mr. and Mrs. Herbert Butler, members of the American Conservatory, gave a recital last Tuesday evening, December 6, in Music Hall. Despite the fact that at the Auditorium the first performance of "Thais" drew an audience of unusual size, this recital was well attended. Their program included Strauss' sonata for violin and piano, op. 18; four waltzes of Friedrich Hegner; Jacques-Dalcroze's nocturne and the "Rhapsodie Piemontese" by Sinigaglia. Mrs. Butler played numbers from Moszkowski, Hinton and Debussy. Both artists won much applause and reflected credit on the institution in which they have been counted as instructors for several years.

RENE DEVRIES.

#### Twelve Recalls for Macmillan in Cincinnati.

Haensel & Jones received the following telegram from their Cincinnati representative, after the first appearance of Francis Macmillan, violinist, with the Cincinnati Symphony Orchestra:

Macmillan enormous success. Obligated to play after twelfth recall.

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BROOKLYN, December 12, 1910.

"A no opera week" in Brooklyn left the Boston Symphony alone in the field to enjoy the distinction of being the great event. The program consisted of the Rachmaninoff symphony in E minor (No. 2), the Rubinstein piano concerto in D minor and the "Leonora" overture (No. 3), by Beethoven. The symphony was played by the same orchestra in Manhattan last month and at that time was reviewed in THE MUSICAL COURIER. The remainder of the program at the Academy of Music last Friday evening brought us familiar offerings, with Hofmann as the soloist in the concerto. Max Fiedler showed his best hand in conducting music like the "Leonora" overture, and the orchestra played the music with its accustomed finish and beautiful musical tone quality. The next concert in Brooklyn takes place Friday evening, January 3, with the great Russian violinist, Mischa Elman, as the solo artist.

Marie Deutscher, a fifteen year old violinist, who has rallied to her support some of the leading people in Brooklyn, was herself the "star" at a concert at the Academy of Music last Wednesday evening. Miss Deutscher showed natural gifts in some varied and difficult numbers. She played the G minor concerto of Bruch; the Vieuxtemps "Fantasia Apassionata," the "Meditation," from "Thais," and the "Faust Fantasia." There was a large and well pleased audience to greet the young girl. A local soprano and pianist and the Hoadley Orchestra assisted in the program. The proceeds of the concert will enable Miss Deutscher to purchase a new violin.

The first winter concert of the Apollo Club was given Wednesday evening, December 7.

Saturday afternoon of last week the New York Symphony Orchestra appeared under the auspices of the Brooklyn Institute at the Academy of Music. The program was designed for "young people," and the music was from the French composers—Berlioz, Bizet, Saint-Saëns and Massenet. Paul Keifer, cellist, was one of the soloists.

Daniel Gregory Mason gave the program analysis of the Boston Symphony concert to the subscribers last Thursday afternoon in the music hall of the Academy of Music.

Carl Fiqué, the pianist, composer, teacher and conductor, is among the best equipped musical lecturers in the United States. For many years he has given lecture-recitals before the Brooklyn Institute and other organizations in Greater New York, but Mr. Fiqué's field is gradually widening. He has been engaged to give a series of six lecture-recitals in Philadelphia this season and another series in Memphis, Tenn. It must not be forgotten that when Mr. Fiqué lectures, he also plays his own piano illustrations. Few of the lecturers on musical topics possess this double accomplishment.

The Philharmonic Trio, of Brooklyn, will play the Scharwenka trio, in A minor at the concert in the Brooklyn Institute series, Saturday evening, December 17. Theresa Rihm, soprano, will sing a group of Scharwenka songs. The concert takes place in the lecture hall of the Academy of Music.

Helen DeWitt Jacobs, violinist, granddaughter of the late State Senator John C. Jacobs, gave a recital in Historical Hall, December 9, playing Hubay's "Carmen" fantasia; "Les Farfadets" and Nachez's "Hungarian Dances." The young girl plays with the air of an experienced professional. The Eagle refers to her as "A wonderful violinist, who made fine impression," and the World said: "She displays unusual talent and plays with much musical warmth." Other concerned in the concert were Marjorie Jacobs, pianist; Georgette Carpenter, soprano; Katherine Hennessy, alto; Charles Lambart, cello; Lelice Sencion, pianist, and E. Malcolm Melius, reader.

#### Katherine Lynbrook to Sing in Opera in Germany.

Katherine Lynbrook sailed for Germany on the steamer Prinz Friedrich last Thursday, where she goes to begin an operatic career. Oscar Saenger, with whom she has been

studying for the last five years, has given her a repertory of fifteen operas, and she is fully prepared to enter upon an engagement.

#### "Songs of Childhood" Sung by Children.

All the world loves children's voices, whether in prattle or song, and when they sing with perfectly distinct enunciation, rhythmically and musically as well, then there is artistic enjoyment. This is the case with Marcelle and Andrée Trotin, aged nine and seven years, who demonstrated the results of their mothers' instruction at a Sunday matinee in Berkeley Lyceum. "Dutch Ditties" in costume (music by Anice Terhune) were charmingly rendered, suitable facial expression and action supplementing everything sung. Exercises illustrating some of the Trotin work were sung by the children, now one, now the other singing either soprano or alto. Madame Trotin believes all children should first be taught music, that is, note value, time, etc., before beginning the playing of any instrument or singing; it is perfectly logical that this would smooth the way for all young students.

While listening to these tots singing two part exercises and songs with so much facility, one could but wish such work was more generally known to "grown ups"; there are such whose ambition is to sing in church choirs and who fail because unable to hold their vocal part. The second

## TETRAZZINI

### CONCERT TOUR:

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part of the program brought children's songs by various modern composers; the audience applauded most those by Liza Lehmann ("If No One Ever Marries Me"), James H. Rogers ("The Captain"), and Clayton Johns ("Japanese Love Song"). Each child has individual charm, and both are easily understood, so perfect is the enunciation. Two duets, a lullaby by La Villa and "The Lark and Nightingale" by Lecocq, the latter in French, were sung together with nice expression. Jules Jordan's "The Night Before Christmas," with flute obligato, was effective and pleased the audience.

The hour of music showed what is possible to do with children's voices, at the same time bringing to notice a method which produces results as well as unaffected, bright, modest children. Bouquets of flowers were handed them, and close attention was theirs every moment, Madame Trotin interjecting remarks which both interested and amused. The room was crowded.

#### Concerning Clara de Rigaud's Pupils.

A. E. Perrins, lyric tenor of Toronto, Canada, is studying with Madame de Rigaud. Owing to the fact that he is desirous of continuing his studies with her throughout the year Mr. Perrins refused engagements from Henry Savage and the Shuberts. He has nothing but praise for the results of De Rigaud instruction.

Olive Scholey is meeting with great success on tour in the West.

Almenore Francis has been understudying for Lina Abarbanel in "Madame Sherry." She was recently engaged to star in a new production, which will have its première in Chicago, and from there will come to New York.

Christian Hansen and Frida Langendorff are familiar and successful artists.

Louise Jenkins, a Kansas City pupil, gave a recital there last summer, and her friends were astounded at the improvement and change in tone production and interpretation since studying last season with Madame de Rigaud.

Helen Sousa will continue her studies until December 22, when she will tour the world with her father, John Philip Sousa.

Mabel Guile, a well known teacher in New Rochelle, has resumed her lessons, principally studying repertory.

Rosamonde Chethan has been heard frequently this season in recital. She is one of Madame de Rigaud's most promising pupils.

#### BONCI'S NEW YORK RECITAL.

Following are the press criticisms of Alessandro Bonci's recent New York recital:

The audience waved handkerchiefs and yelled with enthusiasm when Mr. Bonci began "La donna è mobile." Mr. Bonci has made a surprising growth in his English. The enthusiasm of the audience reacted on the singer, spurring him to his best, and this in turn stirred the audience to more enthusiasm, so altogether every one in Carnegie Hall enjoyed the occasion to the utmost.—Evening Post.

In the unfamiliar realm of the song recital he won a new triumph, a triumph that it is about as difficult for an opera singer to win as we are told it is for a rich man to squeeze into heaven. He is the most persuasively graceful and gracious of singers. He publishes the gospel of musical righteousness with an allurements the powers of evil could only envy.—Globe.

You must hear Bonci's "Hark, hark, the Lark." It marks an achievement in the language that only David Bispham, of native singers, ever approached in clarity in this great hall, and never any man in delicacy and charm.—Evening Sun.

For once expectation was realized, for this popular tenor at his recital at Carnegie Hall yesterday afternoon, showing no diminution of vocal powers, delighted a large audience, who applauded him rapturously, with his accustomed art.—World.

Mr. Bonci further astonished and rejoiced his admirers by his delivery of English text, which he enunciated perfectly. His singing of English songs ought to have been a lesson to those artists to the manner born whose delivery of them sounds as much like Romaine as like the vernacular.—Sun.

It was not his voice alone which gave so much delight, but the surprise occasioned by the discovery that he had in a short time acquired a marvelous mastery of some of the loftiest elements in song singing. His enunciation in three languages—Italian, English and French—was wonderfully distinct, his diction was delightful, his phrasing something to be heard only with amazed admiration, and his command of all the elements of vocalization so nearly perfect that it would be churlish to cavil with a single feature of it.—Tribune.

The announcement that the chief exponent of the bel canto was going to "bel canto" a whole program had evidently created much excitement among amateurs of music, with the result that Carnegie Hall contained an overflowing and fashionable and gratified audience. The most interesting element of the program was Signor Bonci's singing of several English songs in English. The admirable thing about Signor Bonci's English was that it was pure, normal and perfectly intelligible.—Morning Telegraph.

All his best qualities were here revealed—the wonderful evenness of his voice, equalized to a point where all sense of registers is eliminated; the perfection of his tone emission, absolutely free and fluent throughout his range; his exquisite mezza-voce, his extraordinary command of dynamics from full voice to the most delicate pianissimo; his marvelous control of breath, and, last but not least, the limpid clarity and distinctness of his diction.—Press.

What aroused most interest and comment, however, was the Italian tenor's singing of songs in English. He showed a surprising command over the language, mispronouncing few words and enunciating clearly.—Herald.

He is an operatic tenor of a type that is rapidly disappearing, and whose extinction will spell disaster for the art.—Times.

Outside of an opera house no such demonstration for an individual artist has ever been evoked. After the singing, by request, in the middle of the program, of Rodolfo's aria from the first act of "La Bohème," the audience could not contain itself. Women, as well as men, all over the house stood up to applaud. At the end there was a duplicate of the scene, only intensified, with individual cries for various selections and a clamor all new.—Evening World.

#### Harriet Ware's Western Triumphs.

Harriet Ware, composer and pianist, returned not long ago from a most successful visit to the Middle West. The Thursday Musicales of Minneapolis engaged her to play accompaniments to her own songs, the prominent papers next day having such captions as "Minnesota Woman Composer's Recital," "Ware-Fanning Program Given," "Harriet Ware's Songs to Be Heard," etc. The Journal speaks of "The Cross" as "A noble song, broad, sustained and dignified." Others "Are melodious and dainty." Another paper says "All were songs of varying mood but unvarying excellence." The Daily News said, "An exquisite idyl is her 'Song of the Sea,' and 'All are beautifully executed in both thought and composition.'" "A notable number was the musical setting of 'The Erl King's Daughter,' written by Miss Ware. It possesses dramatic and wonderfully beautiful features, and is indeed a work worthy of the fame it will undoubtedly give the composer."

Miss Ware also gave a private concert at Minneapolis, and her further engagements were at Fillsbury College, Owatonna, Minn., and River Falls. Miss Ware's cantata, "Sir Oluf," was sung last night as the chief choral number at the concert of the Rubinstein Club, Waldorf-Astoria Hotel ballroom. A detailed report of this event will be found in the next issue of THE MUSICAL COURIER.

#### U. S. Kerr's Engagements.

Ulysses S. Kerr, the baritone, who has filled numerous engagements in this country, will give a recital in Syracuse, December 20. Another booking just closed for this singer is a concert in Philadelphia January 13, when he will sing before 4,000 teachers in that city.





CINCINNATI, Ohio, December 9, 1910.

Unlike our musical friends of Boston, we did not require an order from our Honorable Mayor to move us—that is, those of us whose coiffure arrangement and sex brought us under the shadow of such an order—to dispense with the latest millinery creations during the performances of the symphony concerts. At a meeting of the board of directors of the Orchestra Association, held some days ago, the ladies comprising that progressive official body voted in favor of having hats removed during the performances, and so the order has gone out for the introduction of this innovation at today's concert. It remains to be seen, of course, how the new plan will work. It is not likely that any of the ladies attending the performance today or tomorrow night will have to be led out of the hall, as was the case—according to report—in Boston when Mayor Fitzgerald insisted upon the enforcement of the ordinance compelling the removal of hats at "all public performances." Undoubtedly there will be some little objection to this radical departure from previous customs, but in the end it is bound to become popular and to add greatly to the enjoyment of the symphony concerts as well as other musical performances where the new rule will be followed.

Francis Macmillen will be the soloist at the Symphony Orchestra concerts this afternoon and tomorrow night. Two cities in Ohio—Marietta and Springfield—have been indulging in quite a heated controversy as to which should be entitled to the distinction of having fostered this young American genius. Macmillen himself, according to report, declines to get into the controversy, being much too modest to lend himself to an affair of this kind. However, it may be said on good authority that Macmillen spent his earliest years in Marietta, and subsequently removed to Springfield with his family. Much of his early musical education was received here in Cincinnati, and we of the State of Ohio are particularly proud of the fact that he is a Buckeye boy, whether he hails from Marietta, Springfield or Sedamsville. He will play the Goldmark concerto in A minor at both concerts. Other numbers on the program for this week are Symphony No. 2 in C (Schumann), "Tasso-Lamento e Trionfo" (Liszt) and the overture of "Die verkaufte Braut" (Smetana).

The opera class of the Cincinnati College of Music will give a private performance of Gounod's "Mirella" at the Odeon on Thursday evening of next week. The production is under the direction of Romeo Gorno and will be given with the full strength of the class, which now numbers upward of forty pupils, all selected with a special idea of their fitness for this sort of work. A public performance of this work will be given later in the season—possibly in February—at Music Hall, with the full College Orchestra as an admirable adjunct. The class has distinguished itself heretofore this season by enjoyable performances of "Faust" and "Martha," indicating that the class is the most talented that has been recruited at the college in years.

At the last meeting of the board of directors of the Cincinnati Symphony Orchestra definite announcement was made of the soloists who have been engaged for the series of popular priced Sunday afternoon concerts to be given by the Orchestra, under the direction of Leopold Stokowski, at the Grand Opera House. The programs for these concerts will be made up of works of noted composers that heretofore have received little attention in this country, and the prices of admission—twenty-five and fifty cents—will bring the concerts within the reach of all. Positive announcement is made that no symphonies will be played at these concerts. The soloists, as they will appear—concerts to be given on alternate Sundays, beginning January 15—are Hans Richard (pianist), Antoinette Werner West (soprano), Joseph O'Meara (dramatic reader), Niels Hougaard Nielsen (tenor), Jessie Strauss (violinist) and Douglas Powell (baritone).

The Orpheus Club, under the able leadership of Edwin W. Glover, opened its nineteenth season in a most auspicious manner at Memorial Hall last night. The program, while hardly one of great ambition, proved highly entertaining and satisfactory to the audience of goodly

proportions that attended the performance. The personnel of the club differs but little this season from that of recent years, a fact which made this first performance sure and as highly artistic as the material selected would lead one to expect. The program included, among other numbers, an arrangement of Schumann's "Traumerei"; Haydn's "Serenade"; an arrangement from the popular barcarolle from "The Tales of Hoffmann," and two Indian songs, "The Lone Prairie" and "The Sunrise Call." One of the most interesting numbers of the evening was Louis Victor Saar's new song, "An Algerian Lullaby," which was particularly suited to male voices. The soloist of the evening was Christine Miller, a contralto of commanding talent. The incidental solos were splendidly sung by Niels Hougaard Nielsen.

The orchestra class of the Cincinnati College of Music, under the direction of Romeo Gorno, is rehearsing Haydn's Symphony No. 9 in C minor, to be given at Music Hall some time in February. Mendelssohn's motet also has been placed in rehearsal and probably will be performed at the same time.

The recent tour of the Cincinnati Symphony Orchestra to various cities of Ohio, Michigan and Indiana was highly successful and engagements were made for return performances before the end of the season.

"Chums" and "The Money Spinner" were given delightful performances by the dramatic class of the Cincinnati College of Music, under the direction of Joseph O'Meara, at the Odeon on Tuesday night. The double bill proved one of the most interesting offered at the college in years.

Emma Heckle, who has long enjoyed success as a teacher of voice in this city, has returned from a stay of nearly six months in Europe, and has resumed her classes in the Odd Fellows' Temple Building. During her sojourn abroad Miss Heckle had the pleasure of witnessing the performance of the Passion Play at Oberammergau. She also visited Munich and other musical centers, including Freiburg, in Baden, a city of 70,000 inhabitants, which recently erected a magnificent opera house costing \$1,000,000.

Next week's program of the Cincinnati Symphony Orchestra, on Friday afternoon, December 16, and Saturday evening, December 17, will be made up entirely of Richard Strauss compositions, which will include the symphonic poems "Don Juan," "Tod und Verklärung," the dance music from "Salome," the love scene from "Feuersnot." There will be no concerts during the holidays, the series being resumed on January 6 and 7.

The Beethoven duo series, which the Conservatory of Music is offering, will be continued on Thursday evening of next week, when the fourth concert in the series will be given by the three distinguished artists, Theodor Bohlmann, Bernard Sturm and Julius Sturm. Following will be the program: Sonata, op. 30, No. 3, C major (piano and violin); sonata, op. 30, No. 1, A major (piano and violin); sonata, op. 69, A major (piano and violoncello).

Theodor Bohlmann gave the second of his series of analytical lectures on the symphony program Wednesday evening. He opened his lecture with a clear presentation and analysis of the symphonic form, drawing examples from familiar works. The evening closed with the performance of the two piano arrangement of "Tasso" (Liszt), given with great breadth and sweep by Theodor Bohlmann and Louis Schwebel.

Marie Neuffer, violinist, pupil of Pier Adolfo Tirindelli, and Lilian Duerig, pianist, pupil of Wilhelm Kraupner, will be heard in a joint recital at the Cincinnati Conservatory of Music on Saturday afternoon, December 17. The program comprises: Sonata, D minor, for piano and violin (Gade); violin soli, romance and mazurka (Dancila), "Amoroso" (Tirindelli), "The Bee" (Schubert), "Ober-tass" (Wieniawski); piano solo, ballade No. 2 (Liszt); violin solo, allegro moderato (Leonard).

The Christmas season will be ushered in at the Cincinnati Conservatory of Music on Monday afternoon, December 19, when the charming old custom of carol singing will be observed.

#### Nina Dimitrieff's Song Recital.

As announced in a previous issue of THE MUSICAL COURIER, Nina Dimitrieff, the Russian soprano who made such a favorable impression at the Worcester Music Festival last autumn, will give a song recital in Mendelssohn Hall Tuesday evening, December 20. Madame Dimitrieff will sing a group of Russian songs and arias, songs in German, French and English and an aria (in Italian) from Verdi's "Aida."

#### Scharwenka and Connell at Liederkranz.

Horatio Connell, the baritone of the noble voice, and Naver Scharwenka, he of the noble carriage, whose "Polish Dance" is known far and wide, these were the soloists at a social evening for male members of the Liederkranz Society, December 10. Professor Scharwenka came not as official soloist, but through his friend, Arthur Claassen, the conductor of the Liederkranz; upon his introduction there was a roar of applause, and his playing of his "Polish Dance" and the Chopin A flat waltz became the signal for a veritable ovation. "Hoch Soll Er Lehen" was sung standing, with clinking of glasses, ending with a nine times repeated "Hurrah." Former pupils of the Royal Prussian Court Professor Scharwenka paid him homage and he was busy receiving the tributes of old and new friends. Mr. Connell amazed Germans by his impeccable German accent, attained during four years' residence in Frankfurt-on-the-Main; pleased them by singing Brahms' "Roeslein Dreie" with a rapid fire enunciation, every syllable distinct; touched their hearts in "Die Mainacht"; won attention to every tone in Claassen's beautiful "Blandula Unda," and received hearty recognition for splendid artistic finish in Loewe's "Tom the Rhymer." Again he had to sing an encore, this time "Ein Schwan." Connell has a voice of nobility, tenderness, dramatic conception, and lives his songs; all of which gives faint idea of his success with an audience. A well known Baltimore authority nearby was heard to say "That man would please any audience." The Liederkranz, fresh from triumphs at the unveiling of the Von Steuben monument at Washington, when they sang at the White House as guests of President Taft, Scharwenka as soloist, repeated the same songs then sung; this organization is of course the whole reason for the existence of the German Liederkranz—more need not be said. Otto A. Graff played sympathetic accompaniments.

#### Frances De Villa Ball—Langdon Recital.

Frances De Villa Ball, the pianist, pupil of Leschetizky and well known throughout central New York State, and Ellen Langdon, soprano (Reinhold Herman at the piano), collaborated in a recital in Mendelssohn Hall, December 7, under Mrs. Sawyer's management. There was a full house, entirely united as to the merits of the pianist, and listening to the singer respectfully. Miss Ball showed that she has the three requisites for making piano playing enjoyable, viz., tone, touch and temperament. She gave out a tonal volume at times altogether disproportionate to the size of her body or hands; her touch had fine variety of nuance, especially noticeable in Debussy's "Clair de Lune," and in a very melodious and pleasing love song of her own, to cite the expression pieces; and noticeable also in Chopin's scherzo in C sharp minor and the scintillating waltz-scherzo by Moszkowski. There was loveliness of touch, too, in Leschetizky's "Arabesque," and sensational climax in the waltz-scherzo. A bouquet of flowers as big as the pianist was evidence of personal esteem, and spontaneous hand clapping convinced the musical reporter that the audience mightily enjoyed the playing of Frances De Villa Ball.

#### Boris Hambourg, Automobilist.

Boris Hambourg, the cellist, has become an enthusiastic automobilist during his frequent stays in New York, when he has been the guest at a number of country homes whose hosts have taken delight in whizzing the distinguished cellist from their out-of-town place into the city. At intervals, Mr. Hambourg has been asked to take various automobile steering wheels, and has become so expert, that on a sunny afternoon, when Fifth avenue is crowded, he may be seen guiding a big Limousine or touring car up the avenue, through Central Park, into the country for a thirty or forty mile ride to some country residence.

"There is nothing like automobiling to steady one's nerves," declares Mr. Hambourg, "and if it were possible for me to remain sufficiently long in one place to have my own machine, I would buy one tomorrow. I hope under the circumstances, however, that my address will not be given to the New York and other automobile salesmen, who are delightful chaps, but most persistent when they are anxious to sell a \$5,000 car."

#### Ferruccio Busoni, Pedestrian.

Ferruccio Busoni will sail from Europe for America on December 22. The great pianist has just written to his manager, M. H. Hanson, of New York, stating that he is in the best of health, and that he is looking forward with the keenest interest to his forthcoming tour of this country.

Busoni's appearance with the Minneapolis Thursday Musical, January 27, is likely to be the musical event of the season in that city, for the net proceeds of the recital will be voted to the building fund. It is hoped by the officers of the Thursday Musical Club that the results will be so great that they will swell the building fund, which has been under way for three years, to allow the primitive preparations for building to begin early in the spring.



MINNEAPOLIS, MINN., December 15, 1910.

After the concert of last night one is left wondering if the principal work was not, after all, the seventh symphony of Tchaikowsky. It is labelled "Symphony No. 1, in E minor, by Sibelius," to be sure, but it has all the sound of a Tchaikowsky tone poem and it can be readily seen that if Rimsky-Korsakoff and Tchaikowsky had not done their great pioneer work in the orchestral field this work by Sibelius would never have come into existence. Because, after all, color, rhythm and general design are as much a part of an orchestral work as melodic line and thematic invention, and there is no gainsaying the fact that page after page of this symphony is but a reflection of the barbaric splendor of the Tchaikowsky sixth. The devices used by Sibelius are the same that Tchaikowsky made so familiar to us in his last three symphonies. There is the long-drawn-out pedal note with its never ceasing throbbing of the basses, the long sequences of seventh chords in the brass and wood-winds, and then the unexpected entrance of brass and percussion at moments when one is looking for more restful effects. While these things make one feel that the work is due directly to the influence of Tchaikowsky yet there are reminiscent moments of Rimsky-Korsakoff in it. The opening duet between clarinet and tympani clearly was patterned after the duet between violin and snare drum in Rimsky-Korsakoff's "Spanish Caprice." Yet with all these reminiscences the thematic material is thoroughly original though as much can not be said for the working out of themes. The first movement has some fine moments in it but on the whole is disappointing because of its lack of cohesion. In the second movement one does not get a clear idea of what the composer is trying to express and it is not until the scherzo is reached that one really feels that the scheme of the thing is beginning to make itself felt. The scherzo is grimly humorous and the most original part of the entire work. The last movement, however, is the great thing of the symphony for here is a broad, sweeping theme developed along lines of grandeur and beauty until it ends in a triumphant climax such as only is attained in general tone color in the climax of the Tchaikowsky sixth symphony. Mr. Oberhoffer gave the work a reading that showed a thorough sympathy and perfect understanding of the score. The balance of the program was made up of the Berlioz overture "Carneval Romaine," Debussy's "Marche Ecossaise," the Wagner "Siegfried Idyl" and the finale from "Das Rheingold." It was a program without soloist and therefore a great joy to some and a trial to others. But the attendance was fully as good as on many occasions when soloists of wide reputation appear which would seem to indicate that soloists are not really essential—at least in Minneapolis—to the success of a symphony concert.

It is regrettable that only a handful of people turned out Monday night to hear the first concert of the Czerwonky

String Quartet. Those favored few who came heard a treat not soon to be forgotten, and those who remained away missed that which they will one day travel many miles to hear. The program consisted of three quartets—Haydn's op. 76, No. 4; Beethoven's op. 18, No. 2; and Hugo Kaun's op. 74. The work of the quartet showed a sympathetic understanding between the four young men, and what is more, it showed a lot of diligent practice, the result being an ensemble delightful and satisfying. Both the Haydn and Beethoven works were played in traditional style, but in the Kaun quartet Mr. Czerwonky had no tradition to guide him and here he showed real genius in the working out of this splendid composition. The second concert will be given on January 9 when quartets by Pogojeff and Tanciew, and a piano quintet by Czerwonky will be played, James A. Bliss assisting.

As a fair sample of the popular program at its best the one given by the Minneapolis Symphony Orchestra last Sunday night might be taken as an example. Every number was, in the broadest and best sense, popular—all having attained popularity by repeated hearings and not being intrinsically light. Liszt's "Les Preludes" was, of course, in a class by itself, both on account of its innate beauty and because of the masterful handling given the work by Mr. Oberhoffer. Raff's march from the "Lenore" Symphony is a picturesque gem and was surely realistic in its growing and then receding march rhythm. Mozart's overture, "The Impresario," was, perhaps, not so lucid in its style nor so generally enjoyed as the "Peer Gynt" suite which was, aside from "Les Preludes," the piece de resistance of the afternoon. The second number of the suite, "Aase's Death," was a thing of sorrowful beauty in its delicate shadings. The last number of the suite, "In the Hall of the Mountain King," was encored—as is usual with this favorite—and by way of appeasing the audience Mr. Oberhoffer played the Percy Pitt "Air de Ballet." Goldmark's merry scherzo, op. 45, has a style all its own and contrasts vividly with the sadness of Sibelius' "Valse Triste," the dainty eeriness of which is again dispelled by Jaernfeldt's "Praeludium."

The next symphony concert will not be given until January 6. In the meantime a short concert trip will be made during the week of December 12-17. Popular concerts will be given in the Auditorium every Sunday as usual.

Edward H. Towler (violinist) and Mertianna Towler (pianist) assisted at a violin and piano recital in Howard's Lake December 5. Mr. Towler has a large class and is director of the local orchestra there.

Assistant Manager Babcock of the orchestra has been laid up for the past week with a severe cold.

Arthur Wallerstein, conductor of the Thursday Musical Symphony Orchestra, has found it expedient to increase the number of rehearsals to two a week, as a lively interest is being manifested by the members of the organization. Early in the year the orchestra will give a concert with the following program: Oboen Overture (Weber), Symphony No. 34 in C (Mozart) and "Suite Arlésienne," No. 2 (Bizet).

The Minneapolis String Quartet, of which Carlo Fischer is leader and manager, is working hard on the program for the next concert, which will be given in Handicraft Guild Hall, January 17.

Edith Pierce Daubach, one of the gifted dramatic sopranos of this city, has been re-engaged as soprano at the Church of the Redeemer.

That so young a singer as Matilda Olson, whom her teacher, Mrs. Goodwin, presented in recital this week, has accomplished much in the way of tone production speaks well for her ambition and the teacher's efforts. Miss Olson's voice is a fresh clear soprano of good range. In

the work of so youthful a student there is naturally little of interpretative value, but in Miss Olson's voice is such sweetness of tone and such possibility of power in time to come that she may surely look forward to success.

Arthur Wallerstein, director of the Hastings Choral Society, has arranged two concerts, the first of which is to be given early in February.

J. Austin Williams, who has been tenor at the Church of the Redeemer for eight years, will go to Fowler Church January 1.

The December meeting of the vocal section of the Thursday Musical was held at the home of Mrs. J. B. Gilfillan, Thursday afternoon, with Mrs. Dwight E. Morron as leader. Mary Louise Allen read a paper on song forms, with especial reference to seventeenth century carols, folk songs, drinking songs, etc.

The Anoka Choral Society, Arthur Wallerstein, director, will give, during the third week in January, the first of two concerts which they are planning.

Some of the pupils of Mr. and Mrs. Charles M. Holt, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, gave a pleasing performance of the four act comedy, "The Rose o' Plymouth Town," before a good sized audience of friends in the school hall last Wednesday. Following is the cast:

Miles Standish, captain of Plymouth.....	Clara Theisen
Garrett Foster, of Weston's men.....	Alice O'Connell
John Margeson.....	Signe Larsen
Philippe De La Noye.....	Mary Bigelow
Miriam Chillingale, cousin to the captain.....	Excilda Deschene
Barbara Standish, wife to the captain.....	Mary McAndrews
Resolute Story, aunt to the captain.....	Helena B. Churchill
Rose De La Noye.....	Marie Foley

Isabel Chase, a pupil of Carlyle Scott, gave a number of piano numbers between acts.

Alice O'Connell, of the dramatic department of the Minneapolis School of Music, Oratory and Dramatic Art, read for the State Horticultural Society at Donaldson's last Thursday night. Miss O'Connell and Nell McKenzie (contralto), pupil of William H. Pontius, will give a program for the Prospect Park Methodist Church Wednesday evening, December 14. Wilma Anderson-Gilman gave the first of a series of interpretative recitals under the auspices of the Normal School at St. Cloud on Friday evening. The program for Saturday morning, December 10, at the Minneapolis School of Music, Oratory and Dramatic Art was given by members of the Junior class, Margaret Hicks, pupil of Oda Birkenhauer, and Margaret Bradley and Madeline Kischel, pupils of Alice O'Connell.

The faculty program for Saturday morning, December 17, at the Minneapolis School of Music, Oratory and Dramatic Art will be given by Donald Ferguson (pianist) and Maud Meyer (soprano). A number of the pupils of Mr. and Mrs. Charles M. Holt will present the laughable farce, "What Happened to Jones," in the school hall on Friday evening, December 16. Following is the full cast:

Jones, who travels for a hymn book house.....	Lyle Clement
Ebenezer Goodly, a professor of anatomy.....	Max Hampton
Antony Goodly, D. D., Bishop of Ballarat.....	Don Cameron
Richard Heatherly, engaged to Marjorie.....	Morris Baker
Thomas Holder, a policeman.....	Leo Burt
William Bigbee, an inmate of the sanatorium.....	Harold Hawkins
Henry Fuller, superintendent of the sanatorium.....	G. H. Armstrong
Mrs. Goodly, Ebenezer's wife.....	Helena Churchill
Gray, Ebenezer's ward.....	Marie Foley
Marjorie, Ebenezer's daughter.....	Mary Bigelow
Minerva, Ebenezer's daughter.....	Clara Theisen
Alvina Starlight, Mrs. Goodly's sister.....	Mary McAndrews
Helma, Swedish servant girl.....	Minnie Dungan

At the faculty hour at the Northwestern Conservatory this morning Gertrude Dobyns and Elizabeth Brown-Hawkins gave a piano and voice recital. Miss Dobyns' first number included two etudes and two clavierstücke (Schu-

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mann) and the larghetto from Henselt's concerto. Mrs. Hawkins sang "Florian's Song" (Godard) and "Dost Know the Land?" (Thomas). A recital was given at the student hour Thursday afternoon at 4 o'clock. Florence Moore, pupil of Louis von Heinrich, played two of her preludes, and Florence Nunan played two Schumann numbers. Mildred Hammond, pupil of Arthur Vogelsang, sang two songs by Logan. Last Wednesday morning Frederic Fichtel and Arthur Wallerstein gave a piano and violin recital at the North High School. Mr. Fichtel's numbers were "Cradle Song" (Barile), caprice (Stavenhagen), nocturne (Schumann), staccato etude (Rubinstein), "Witches' Dance" (MacDowell). Mr. Wallerstein played one movement of Mendelssohn's concerto for violin, mazurka (Wieniawski) and "Reverie" (Schumann). Pupils of David Patterson will give a piano recital at the student hour on December 15.

OSCAR HATCH HAWLEY.

#### Janpolski's Hartford Success.

Albert Janpolski's first appearance in Hartford, Conn., with the Choral Club was but a repetition of the splendid success he enjoys everywhere, the public and musicians both claiming he was one of the most brilliant and satisfying artists ever heard there.

The press commented as follows:

The present concert brought an ambitious program and a soloist of great merit. Janpolski, a baritone, who on occasion could and did mount into tenor range or descend into bass. He sang a recitative and aria from "Eugene Onegin," Tchaikovsky's principal opera. The rendition was serious, somewhat dramatic. Mr. Janpolski, later in the concert, beside assisting the club in several numbers, sang some Russian songs exquisitely. The "Barge Song" was very melodious and freighted with sentiment. The slow, prolonged strains sounded beautifully, and, as usual, contained an element of melancholy. The "Wail for Freedom" was rude and strong, passionate and mournful. The "Malinka," in much lighter movement and livelier time, contained an element of melancholy notwithstanding. Each was exquisitely sung in true spirit and vocal color and with very harmonious intonation. These three songs were gems, and fraught not only with music. Mr. Janpolski followed with a Brahms number, "Verrath," which he delivered in a highly dramatic manner, and which proved very picturesque, although in dark tints. There were notes of strong passion in it. He gave as an encore "Good Night," which was fine vocally and received much enthusiastic applause; then "Rolling Down to Rio," a pretty composition that carried one and proved a favorite; one of Kipling's songs, set to music by German. Mr. Janpolski is an artist with a large, well balanced voice. His renditions were of great interest and of much pleasure.—The Times, Hartford.

The soloist of the evening was Albert Janpolski, baritone, who proved his faith in his country's music by singing an aria from Tchaikovsky's "Eugene Onegin" and some Russian folk songs. He showed excellent qualities of voice and a most expressive manner. The melodies are very quaint and the songs made a hit with the audience. Mr. Janpolski also sang Brahms' "Verrath" expressively, showing the deeper notes of his voice to good advantage, and in acknowledging the applause he insisted that Mr. Alfred, who played his accompaniments, should have a share. The soloist's most popular work of the evening was his bright rendition of Edward German's "Rolling Down to Rio." The song is good, as a song on Kipling's words should be, and the singing was thoroughly effective. As an encore Mr. Janpolski sang a "Good Night" song very pleasingly. The final number on the program was the scene from "Tannhäuser" in which Wolfram sings of the returning pilgrims, and the splendid "Pilgrims' Chorus" breaks in on his prayers. In this the soloist was heard to good advantage and gave the sonorous measure finely.—Hartford Courant, December 7, 1910.

#### Music and Recitation for Society of N. E. W.

After the annual luncheon of the National Society of New England Women held at the Waldorf-Astoria last Thursday, Leila Simon, of Boston, who is making a specialty of Bible readings, and Katherine Ricker, soprano, alternated with the after dinner speakers in providing a delightful program. Miss Ricker sang songs by Brahms, Rachmaninoff, Dalcroze, and Cadman. The last named composer's fascinating Indian song, "From the Land of the Sky Blue Water," was received with prolonged applause. Miss Simon's work has been mentioned in THE MUSICAL COURIER. On this occasion she recited a part of the "Story of Ruth" and she followed it with "The Raising of Lazarus," as narrated in the gospel according to St. John.



St. Paul, Minn., December 10, 1910.

The reading which Mr. Rothwell gave to the "Liebestod" from "Tristan und Isolde" last Sunday made a vivid impression of tonal grandeur and beauty on the very large audience which filled the Auditorium. It left one with the feeling, as one auditor remarked, that that piece of music was never composed on earth but must have come to the composer direct from the empyrean—a gift from the rulers of Olympus. The entire program was given



MARIE EWERTSEN O'MEARA.

with splendid finish and thorough devotion but nothing else approached this one number either in pure beauty or sensual attractiveness. Mendelssohn's "War March of the Priests" from "Athalia" opened the concert. It may surprise jaded concert goers to know that it was not given perfunctorily but seemed fresh and lovely as any other number. The Bruch G minor violin concerto followed with Guy Woodward, concertmeister, as soloist. Mr. Woodward has no cause to hide his light under a bushel. His technic is clean, his rhythmic scheme perfect, his tone full and round, and there was never a moment during the rendition of this number when it was other than very en-

joyable. After the intermission the orchestra gave the nocturne and festival music from Goldmark's "Queen of Sheba," "Evening in the Mountains," and "At the Cradle," by Grieg; a barcarolle, "A Night in Lisbon," by Saint-Saëns; and a waltz, "Mein Lebenslauf ist lieb und lust," by Joseph Strauss.

Marie Ewertsen O'Meara (contralto), Ella Richards (pianist), and Ina Grange (accompanist), representing the Schubert Club of this city, gave a program in the reciprocity series before the Matinee Musicale of Duluth on Monday afternoon. Mrs. O'Meara was the principal soloist and her numbers were "Des Geistes Gesang" by Haydn, "Von Ewigter Liebe" by Brahms, "Traum Durch die Dämmerung" by Strauss, "In Questa Tomba" by Beethoven, "O, Love, of Thy Might," aria from Saint-Saëns' "Samson and Delilah"; "Sayonara," a Japanese cycle by Cadman; "Day is Gone" by Lang, and "Happy Song" by Del Riego. Writing of the concert to Mrs. O'Meara, Carlotta L. Simonds, president of the Duluth Matinee Musicale, says: "Since Monday everyone is talking about the rare pleasure it was to hear you. One of our members said today: 'Wouldn't it be fine to have Mrs. O'Meara for an artist recital?' The same thought had come to me and I hope it may be accomplished in another season. I don't think our members have ever been as enthusiastic as over the Monday program." The Duluth News-Tribune, speaking of the recital said:

Mrs. O'Meara, the vocalist, was suffering from a severe cold which she felt in justice to herself should be mentioned. But so grandly did she rise above it that no one, unless she herself, could have dreamed of anything in the shape of a handicap. The dignity and purity of the great masters were adequately expressed, the passion in Saint-Saëns' Delilah almost swept one away, and the charmingly peculiar flavor of the Japanese cycle was a revelation of the possibilities of musical expression, while the sweet tones of "The Day Is Gone," familiar, yet ever touching, were a fit close to a most beautiful group of songs.

Owing to a severe cold Madame Galski was obliged to give up her recitals which were to have been given here and in Minneapolis on Thursday and Friday nights. Mrs. F. H. Snyder, under whose auspices Madame Galski was to appear, announces that possibly the artist may be able to come here for recitals in March.

Then, too, we had looked forward to hearing Edwin Schneider, the pianist travelling with Madame Galski, give some of those charming new piano compositions by Cyril Scott, the English mystic. So we are disappointed all around.

Ella May Minert, a recent arrival in St. Paul, has opened her studio in the Allegheny apartments. Miss Minert comes here from New York City, where she held a church position as contralto soloist. She has also held similar positions in Allegheny and Pittsburgh.

There was quite a good sized gathering of music lovers in Dyer's Hall yesterday afternoon when Mildred Phillips gave her lecture-recital on "Tales of Hoffmann." Miss Phillips is an analytical lecturer and discusses composer, book, music and the ethics of the opera with full understanding. It is a real delight to hear her, for, besides being a splendid speaker, she is a good pianist and singer, and gives all the musical illustrations herself.

A novelty program will be that given for the Schubert Club members on January 11. On that date the Woodwind Quintet of St. Paul will appear with a program from the works of the classical composers.

Ruth Alta Rogers, pianist, will be the representative of the Duluth Matinee Musicale on the reciprocity program to be given by that club before Schubert Club members on January 25.

Mrs. F. H. Snyder announces that the sale of opera tickets is going much better than last year and that the success of the venture is now fully assured.

One might think that everything possible in the line of violin studies had been written, yet here is a sixteen year old fiddler preparing a set of studies which he calls: "Aufgabe für die entwicklung des zweiten violine spieler." In explanation he says that of all the poor players he ever

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heard the seconds in a couple of amateur orchestras to which he belongs take first prize. He thinks that a few studies in after beats will help them to catch the idea of rhythm and, perhaps, make them able to take care of their parts in the orchestra. Not a bad idea, is it?

■ ■ ■

The third season of concerts by the Winona Symphony Orchestra began Wednesday evening, November 30, with Carl Ruggles as director. The principal number on the program was Schumann's symphony in C, which was given a vivid reading.

■ ■ ■

Betty McNeel, who has been soprano soloist at the People's Church for the past six years, has sent her resignation, to take effect the first of the year. Mrs. McNeel will go to New York and spend the ensuing year in study and



BETTY MCNEEL.

coaching for opera, after which she will go abroad and study for opera. She spent all last winter in Europe studying, much of the time with Vanini in Florence. Mrs. McNeel has a dramatic soprano voice of beautiful quality and is one of the splendid artists of the Northwest.

■ ■ ■

Two sets of songs have come to the writer's desk this week. One set is by Samuel Bollinger, the St. Louis composer, and the titles are "Fancy" (words from Shakespeare) and "Wilt Thou Weep" (words from Byron). The songs are set in Mr. Bollinger's most characteristic and happy vein, and have a quality about them that removes them far from any semblance to music of the popular order. They are not songs that will come at once into vogue, but they will grow and, like other great songs, should become part of the regular song literature for the recital hall. They are published by Schirmer. The other songs are by Lola Carrier Worrell, the Denver composer, and the titles are "It Is June" and "Who Knows," two

trifles that are here for the moment and gone tomorrow. In giving them a musical setting Mrs. Worrell has snatched a leaf from the most modern of the French composers, yet so deftly has she used her material that she makes the song delightfully fresh and grateful for the singer.

OSCAR HATCH HAWLEY.

#### Maconda Star at Banks Glee Club Concert.

Charlotte Maconda, as the soloist at the concert of the Banks Glee Club, in Carnegie Hall Wednesday evening of last week, sang before one of the most brilliant audiences assembled in New York this season outside of a subscription night at the Metropolitan Opera House. The soprano's lovely voice was in fine condition and never did her tones seem more golden. If Madame Maconda suddenly arrived in America from Europe, no doubt her singing would create a sensation, but since she lives in New York, the music lovers here fancy they can hear her any time. Unfortunately, they cannot, for Madame Maconda has sung but twice before in the metropolis this season. But soon some new bookings will be published, which will give her admirers more opportunities to enjoy her beautiful art. Madame Maconda's voice and singing have been compared to several of the foreign prime donne who have international renown, and there is nothing exaggerated in these comparisons. The Maconda voice is now at its loveliest, and her intelligence and sincerity are more reasons for wanting to hear her often.

Last Wednesday evening Madame Maconda's numbers were the aria "Ah, fors è lui" from "Traviata" and a group of songs, including "Mary of Allendale" (Old English); "From the Land of the Sky Blue Water," Cadman; "Le Bonheur est Chose Legère," Saint-Saëns, and an encore, "Nussbaum," by Schumann. Madame Maconda had the most enthusiastic of welcomes, in which the members of the club united with the splendid audience. The Saint-Saëns song was sung with violin obligato, played by Miss Thomas. Mr. Dinelli was the accompanist of the evening. A resident musical conductor who heard Madame Maconda sing with the Balalaika Orchestra in Carnegie Hall week before last declared that she had one of the most beautiful voices now in America, and after hearing her this musician wrote and offered her an engagement.

#### A Desirable Studio Hall.

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#### Jules Falk Engagements.

Jules Falk, the violinist, has booked the following engagements: December 15, Trenton, N. J., soloist with the Monday Musical Club; December 19, Boston, Mass., private musicale at residence of Mrs. Harry E. Converse (re-engaged).

#### Carlo Fischer in Recital.

That Carlo Fischer's work in recital is appreciated in the city in which he resides is shown by the following press notices on the recent concert of the Minneapolis String Quartet with Mr. Fischer as soloist:

Lacking only some wax candles in sconces, a higher wainscoting, a polished floor and the dress of another day, the program of chamber music given in the Handicraft Guild Hall last night by the Minneapolis String Quartet was a little concert redivivus from another century. There was an air of good nature, an atmosphere of friendliness, a disposition to exalt the music and not the performers, and withal a sort of aura of sincerity and affection that gave just the intimate touch needed to make the occasion charming. If chamber music is not friendly it has been taken out of its own peculiar atmosphere. It was one of the most satisfactory musical evenings offered in Minneapolis for a long time.

Carlo Fischer, the cellist, who has done pioneer work in bringing chamber music to the Northwest, is now the sole original member of the Quartet. Assisting him last night were William Boettcher, first violin; Folke Gilbert, second violin; Jean Koch, viola, and Eloise Shryock, pianist, this being the first public performance of the Quartet as reorganized. It is a fact that the program was so wisely chosen and the performers played with so



CARLO FISCHER.

much joy of the playing that even the ultra-critical among the audience forgot to concern themselves with nice questions of perfect balance and that sort of thing, but gave themselves up willingly to the enjoyment of the music.—Minneapolis Journal.

Carlo Fischer never has played better than in the Beethoven sonata for piano and cello, op. 5, No. 2, which is truly Beethovenesque in its perfect structure, though somewhat lacking in the legato passages which elicit to the full the inimitable tones of the instrument.—Minneapolis Tribune.

#### Sokoloff-Thompson Joint Recital.

Nikolai Sokoloff, violinist, and Edith Thompson, pianist, will give a joint recital in Mendelssohn Hall, Thursday (tomorrow) afternoon, December 15. The recital begins at 3 o'clock.

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## MUSICAL PLAINFIELD.

PLAINFIELD, N. J., December 9, 1910.

The occasion for the greatest interest so far manifested this season was a song recital by Madame Schumann-Heink Friday night of week before last in the Plainfield Theater, under the auspices of the Musical Club. Madame Schumann-Heink is an old favorite with many Plainfielders and she elicited a storm of applause upon her appearance. Once more she showed that her voice is one of great beauty. Gounod's aria from the opera "Sapho" was delivered with freshness of tone, and the charm of Meyerbeer's arioso "Ah Mon Fils," from "Le Prophete," was superbly set forth. With all the feeling of the true artist Saint-Saëns' aria from "Samson and Delilah" was sung with expression that brought forth hearty applause. The delight she evoked with the plaintive air of Wagner's "Shepherd Song," from "Tannhäuser," was surpassed by her rendition of Mendelssohn's aria from "Elijah," "O Rest in the Lord." The singer's range of voice and smoothness of production were noticeable in Brahms' "Liebestreu," as also in Prochazka's "Wie Dazumal" and Bauer's "Light." Madame Schumann-Heink was especially delightful in Hermann's "Schlafliedchen," which she sang with deep appreciation, putting into the lullaby all the tender feeling and sentiment that the piece demands. The weirdness of the musical atmosphere and dramatic heights which Schubert attains in "The Erl-King" were splendidly portrayed by the singer. She had the valuable assistance of Katharine Hoffmann at the piano, who gave a fine technical demonstration as well as entering into the spirit of the theme. The rhythm and effectiveness were notable. The versatility of Schumann-Heink was shown again in Chadwick's "When I Am Dead," the mournful strain of which she artistically interpreted. All the pleading, sorrow and melancholy regret of Salter's "Cry of Rachel" found full expression in the magnificent voice of Schumann-Heink. A happy ending to a well balanced and artistically arranged program was "A Child's Prayer," by Harold. The quaint, childish humor was beautifully expressed. With an appreciative audience it was a delight to welcome in Plainfield an artist whose work always expresses the high ideals that characterize Madame Schumann-Heink.

The first of the McIntyre concerts was held in the Hartridge School Auditorium. Mary Peddle, a contralto well known in England, appeared for the first time in America. She has an unusual voice of wide range and was charming. Her selections included compositions by Schumann and Grieg. A particularly interesting feature of her work was the singing of several ballads which she collected at Somersetshire, England, and which were sung here for the first time. One of the most artistic phases of the program was the work of Joseph McIntyre as accompanist for Miss Peddle. The assisting artists were Carolyn Beebe, pianist, and Eduard Dethier, violinist.

Another recital which was greatly appreciated was held in the Plainfield High School Auditorium on October 29, when Anna Case, the lyric soprano, won the praise of a large audience. She is well remembered here as the soloist in the First Presbyterian Church, who left to study for grand opera. Miss Case was assisted in the recital by Karl Klein, violinist, and Arthur Depew, pianist. Miss Case is a young artist of more than ordinary merit and her appearance here did much to distinguish it. Her delightful voice and captivating stage presence compel immediate attention. Among her selections were "Caro Nome," from "Rigoletto"; "Casta Diva," "Norma" and "Ah, fors e lui," from "Traviata."

A delightful little musical was given by Mrs. Frank L. Clark and her daughters, the Misses Edith and Mary Clark, of West Seventh street, at the Plainfield Country Club on November 29, from 3 to 6 p. m. The artists included Herman Epstein, piano, and Vladimir Dubinsky, cello. Mr. Dubinsky is remembered here as a former member of the McIntyre Trio. The program consisted of the following numbers: "Adagio," Beethoven; "Serenade," Saint-Saëns' trio; "Chanson Neapolitaine," Casellas, cello solo; E major, Chopin; F sharp major, MacDowell, piano solos; violin solos, selected; scherzo and "Elegia," Arensky, trio.

"An evening of music" at the Temple Baptist Church on November 29, under the direction of Organist Howard M. Case, was a program of uniform excellence. The quartet from the church choir was heard in a new field of music. Hans Kronold, cellist, was the soloist, and in all of his selections he played with that mastery of technic and artistic touch which is characteristic of his work. William Holmes, baritone, and George Smith, tenor, have long been favorites in Plainfield, and they upheld their reputation splendidly. Ruth Harris, soprano, and Hazel Hatfield, contralto, have been heard here in church music but never before in a popular program. That they were well received was evident by the hearty appreciation. The program follows: "Over the Hills," Geibel, quartet; cello solos, "Larghetto" and "Minuet," Mozart; "Rondo," Boc-

cherini, Hans Kronold; aria from "Samson and Delilah," Hazel Hatfield; waltz song from "Romeo and Juliet," Ruth Harris; "Who Is Sylvia," Schubert; "All Through the Night," old Welsh air; "Thy Beaming Eyes," MacDowell, William Holmes; duet from "Trovatore," Miss Hatfield and George Smith; cello solos, "Kammenoi Ostrow," Rubinstein; "Witches' Dance," Kronold, Hans Kronold; "His Lullaby," Bond; "The Ould Plaid Shawl," Haynes, Miss Hatfield; "The Last Watch," Pinsuti; "Dainty Clare," Al-litsen, George Smith; "Serenade," Gounod; "The Year's at the Spring," Beach, Miss Harris; duet, "Don Giovanni," Miss Harris and William Holmes; cello solos, "Traumerei," Schumann; "Fantasia," Mohr, Hans Kronold; quartet from "Robin Hood."

Martin A. Korff, director of the Y. M. C. A. Orchestra, is tireless in his efforts to give the people of Plainfield the best orchestral productions of which the association is capable. The concert in the Y. M. C. A. Auditorium on November 29 proved a marked success in every way. A pleasing part of the program was the solos by the assisting artists, who contributed largely to the pleasure of the occasion. Mrs. Homer B. Lewis, accompanied on the piano by Margaret Leggett, sang "Happy Song" and generously responded to an encore. Other extras were a cornet solo by Whitney Frazee, "Sing Me to Sleep," and a violin solo by A. A. Mosher, Wagner's "Evening Star."

Last Sunday night the musical program of the Elks' memorial services in the Plainfield Theater was a notable feature. The soloists were Frank Croxton, baritone soloist of the Brick Church, New York, and Mildred Potter, contralto soloist of Holy Trinity Church, New York. The music was under the direction of W. E. MacClymont.

An important element in Plainfield, which is contributing largely to musical interests is the Musical Club, composed of fifty-four women under whose direction the Schumann-Heink recital was given. While this organization has been in existence about fifteen years, it has figured more prominently during the last two or three. This success is attributed largely to the intelligent efforts of the president, Mrs. Albert Hoffman Atterbury. Although the club is maintained partially for sociability, its main object is to further the interest of music in Plainfield. And it is only fair to say that the ladies have succeeded.

F. ROLLIN WILLIAMS.

## First Muscale of the Scandinavian School of Music.

At the Scandinavian and Finnish School of Music, Studio Hall, 50 East Thirty-fourth street, last Friday afternoon, Valborg Rosenquist, of Stockholm, eleven years of age, and pupil of Inga Hoegsbro, gave a piano recital which



VALBORG ROSENQUIST.

was very remarkable owing to the fact that the young lady had been studying but nine months (fifty lessons). That such digital proficiency and artistic conception could be attained in so short a time presages a great future for her.

Miss Rosenquist played the following program:

Musette ..... Bach  
Waltz ..... Beethoven

The Evening Star ..... Wagner  
Barcarolle (From Tales of Hoffmann) ..... Offenbach  
Danish—  
The Little Yockey ..... Henriques  
Hide and Seek ..... Schytte  
Norwegian—  
Waltz ..... Grieg  
Spring Tanz ..... Backer-Grondahl  
Swedish—  
Good Humor ..... Petro

She excelled especially in the Beethoven waltz and in the Swedish song. Her firm yet delicate touch, expression and temperament won the applause of a large and fashionable audience which had gathered in the reception rooms of Studio Hall. Among those present were: Mrs. William Pierson Hamilton, Mrs. Frederick Whitridge and Joan Whitridge, the Misses Godwin, Mrs. F. Tweddell and Mrs. Christine Adler.

This was the opening concert of the Scandinavian and Finnish School of Music, of which Inga Hoegsbro is the director, who has been coached by the great composer, Sinding, in playing his works.

## Boston Critics Admire Jomelli.

Jeanne Jomelli, the Dutch prima donna, is having brilliant success in her recitals and concerts. The subjoined notices tell of her delightful art in the Boston recital last month:

Madame Jomelli gave a recital at Jordan Hall yesterday afternoon. A large audience attended and evinced the liveliest pleasure. Madame Jomelli's singing affords genuine enjoyment. She sings with beauty of tone and style and is a mistress of the art of interpretation. She also sings with intelligence, without exaggeration, with respect for the text and the setting and, moreover, she has the charm of personality. This singer's superb control of the breath and her consequent resourcefulness in the management of a phrase made a new song by Erich Wolf highly effective with its two upmounting lines of melody to a forceful conclusion. Madame Jomelli was insistently applauded.—Boston Globe.

Madame Jomelli was at her best in the first two groups of the program and she was especially effective in Mrs. Beach's song, in the cycle of Cadman and in the first group of French songs. She has a fine legato, excellent control of breath and her attack and management of a phrase or an isolated tone are worthy of high praise.—Boston Herald (Philip Hale).

One of the most successful recitals of the season was given at Jordan Hall yesterday afternoon by Madame Jomelli, whose departure from the operatic ranks has been a boon to the concert stage. Madame Jomelli sang with her accustomed artistry.—Boston Journal.

## Shattuck in Hungary, Bohemia and Turkey.

Arthur Shattuck, the pianist, has been playing in Austria-Hungary, Bohemia, Roumania, Bulgaria, and also in Constantinople with much success. His first concert took place November 8 in Gratz and was so successful that he was immediately reengaged to appear there on January 24 as soloist with the Vienna Philharmonic Orchestra under Loewe.

In Budapest, Mr. Shattuck's success was repeated and according to advices just received, the demonstration which followed his appearance in that city has seldom been equalled. In Bucharest, it was a repetition of the previous successes, and he was immediately reengaged as soloist with the symphony orchestra concerts which are directed by Dinico and are under the special patronage of the Queen.

That American conductors are already acquainted with Mr. Shattuck's European triumphs is proved by the fact that he has already been engaged by two important symphony orchestras for the season of 1911-12, when he will concertize in America.

## Mr. and Mrs. Ashton-Jonson Say "Au Revoir."

G. C. Ashton-Jonson, the distinguished English lecturer on musical subjects, and Mrs. Jonson, will sail from New York today (Wednesday) on the Caronia of the Cunard Line, for their home in England. Mr. Jonson's lectures and piano illustrations have been given before a number of learned societies and clubs, have attracted wide notice and the announcement of his presence in America has created demands for future appearances. Mr. and Mrs. Jonson arrived in this country last July and since then he has delivered lectures at Chautauqua, N. Y., in Pittsburgh, Philadelphia, Memphis, Tenn., and New York.

Monday evening of this week a farewell reception was given for Mr. and Mrs. Jonson at the Hotel Cumberland. The Jonsons will return to America next August and then Mr. Jonson's bookings will be made through the Civic Forum. The engagements already closed for the next tour include a lecture-recital under the auspices of the Colony Club, of New York, and the University of Tennessee.

There is public spirit in Mannheim. The well known firm Lanz there presented the Stadt Theater recently with \$10,000 to provide new scenery for the "Ring," and the city authorities, in consideration of the approaching hundredth birthday of Wagner, have added another \$10,000 to provide new scenery, costumes, etc., for Wagner's other works.



SAN FRANCISCO, Cal., December 2, 1910.

Edna Cadwalader, violinist, gave a successful recital in Century Hall, on November 3. She was assisted by Frederic McMinn, baritone, and Frederick Mauer, Jr., pianist.

\*\*\*

The Franklin Carter String Quartet gave an evening of chamber music in Wilkins' Hall, Berkeley, on November 22. The work of these young men is very praiseworthy. Among their selections were the Haydn quartet (No. 10) in D minor and the Borodine quartet (No. 2) in D major.

\*\*\*

The piano recital of Enid Brandt, which took place in the Novelty Theater on November 23, was a veritable revelation of what may be accomplished in piano playing by systematic instruction. Miss Brandt is still under twenty and of slight physique, but is the possessor of a marvelous technique, and shows, also, a genuine musical talent. Among the numbers on the program were the Tchaikovsky concerto in B flat minor and the "Wedding March" and "Dance of the Elves" from the "Midsummer Night's Dream," in which as well as in the rest of the program Miss Brandt showed that she well deserves all the fine things European critics have said of her. She has been taught solely by her mother, Mrs. Noah Brandt.

\*\*\*

Liza Lehmann and her Quartet were here week before last and created a great deal of interest.

\*\*\*

The Zech Orchestra gave a concert in the Novelty Theater on November 22. This is a first class amateur organization under the leadership of William F. Zech.

\*\*\*

Eula Howard gave a piano recital in Century Club Hall, on November 30. The program consisted mainly of Chopin numbers. Miss Howard makes a specialty of Chopin, and excels in daintiness and sentiment to a marked degree.

\*\*\*

The first organ recital which Dr. J. Fred Wolfe has given in California occurred at the University of the Pacific at San Jose on November 11. His reception was enthusiastic.

\*\*\*

On November 10, the Stewart Orchestral Club gave a concert at the MacDonough Theater, Oakland. The soloists of the evening were Mrs. Oscar Mansfeldt, pianist; Helen Sutphen, violinist, and William Edwin Chamberlain, baritone.

\*\*\*

The Schumann Centennial was held in Central Theater on December 1. A symphony orchestra, under Paul Steindorff, and a large chorus which gave "Paradise and the Peri," were two of the features. Olga Steeb, a Los Angeles, pianist, played the A minor concerto, and Lillian Birmingham gave a group of Schumann songs.

EVA NAVONE PROVOST.

## SAN DIEGO MUSIC.

SAN DIEGO, Cal., December 1, 1910.

Wednesday evening, November 30, witnessed the opening of the Philharmonic Course in this city, under the auspices of the Amphion Club. Liza Lehmann, with the able assistance of her London Quartet, presented "In a Persian Garden," and, for a second part, some of her new settings to the old nonsense verses of Lewis Carroll. The admirably balanced work of the Quartet was at all times evident.

\*\*\*

The Harmony Club, Clarence Bowers, director, is rehearsing "Hora Novissima" (Parker). A fine chorus has been brought together through Clarence Bowers' efforts and under his guidance a good performance is expected in January.

\*\*\*

Next Tuesday, December 6, the San Diego Symphony Society and Chorus, Richard Schlieven, conductor, will present a program including first symphony (Beethoven), and cantata, "Fair Ellen" (Bruch). The soloists will be Beverly Price Licitz (soprano), and Dean Blake (baritone).

TYNDALL GRAY.

## SAN DIEGO AMPHION CLUB.

The Amphion Club, of this city, has just completed arrangements with the management of the newly opened Grant Hotel whereby its meetings henceforth will be held in the beautiful ballroom and auditorium adjoining the roof garden. This move of the club into more commodious quarters marks the beginning of a larger patronage and a more extended field of artistic work.

The Amphion Club meets every second Wednesday afternoon, and for the past three years one meeting a month has been devoted to the work of some recognized outside artist, when none but members of the club are admitted. This arrangement has been made possible by the club's friendly relations with Manager L. E. Behymer, of Los Angeles. Among the artists who have appeared on the "closed" days may be mentioned Katharine Goodson, Ellen Beach Yaw, Ignace Haroldi, Beatrice Fine, Frida Langendorff, Carrie Jacob Bond, Margaret Gotz, Lotte Buck-Porterfield, Estelle Hart-Dreyfus, Mr. and Mrs. Harry Clifford Lott, of Los Angeles, and others.

Besides these "closed" matinees the club has assumed the management of a Philharmonic Course — introducing each year five of the world's greatest artists — this course being held in leading theaters of the city. Such artists as Paderewski, Maud Powell, de Gogorza, Arthur Hartmann, George Hamlin, Gabrielowitch, Bispham, Kreisler, Nordica, Jonelli, Marie Hall, Galski and Witherspoon have appeared in these courses. The plan for the present year includes Liza Lehmann and Quartet, de Gogorza, Kocian and Tilly Keenen.

The Amphion Club was organized in 1892 by ten or twelve of the local musicians, meeting from house to house in an effort to arouse enthusiasm for music in an otherwise barren field. Gradually the influence of the club was extended, an associate membership was established and

meeting. In the past few years the rapid growth of the city has attracted many splendid professional musicians to locate in San Diego with the result that this year the club has been compelled to open up its active membership list indefinitely. At the same time the associate membership list has been increasing until at the present the total membership of the club numbers about 275.

The club held its first meeting in the ball room of the Grant Hotel, on President's Day, October 26, with a program presented by local musicians. For the second meeting, November 9, Helen Bertram, soprano, was heard in song recital. For another "closed" day during the present season Richard Schlieven, lately of Baltimore and Breneau College, Ga., who has been engaged to direct the Symphony Society of San Diego will be heard in violin recital; also other artists whose engagements are pending.

## MUSIC IN PORTLAND, ORE.

445 SHERLOCK BUILDING,  
PORTLAND, Ore., December 3, 1910.

Frida Langendorff, mezzo contralto of the Metropolitan Opera, New York, was heard in the Masonic Temple, November 22. Guy Callow, violinist, and Kurt Wanick, pianist, assisted. The concert was given under the auspices of the University of Oregon Alumni, and a large audience was present. This event was a big treat.

\*\*\*

Arthur Alexander, tenor, formerly of Portland, was a recent visitor. He has been studying in Europe and will spend the winter in Los Angeles, Cal.

\*\*\*

The boy students of the Washington High School have organized a glee club under the direction of Frederick W. Goodrich.

\*\*\*

Lucien E. Becker, organist, is giving a series of free organ concerts at the First Methodist Episcopal Church. His programs are always delightful and he deserves much credit for the good work he is doing. The fourth recital will be given December 30.

\*\*\*

J. Ross Fargo, tenor, appeared at the dedication of the new pipe organ at the Mount Tabor Presbyterian Church.

\*\*\*

Max Heindel, of Berlin, has been lecturing here on Wagner's "Parsifal."

\*\*\*

Eilers Hall, on November 30, held many music lovers, assembled to hear Mildred Kling, pianist, and Delphine Mark, contralto. Miss Kling is a pupil of Dr. Emil Emma, and Mrs. Mark is studying with Rose Bloch Bauer. The soloists showed careful training under their able teachers and the applause greeting each number was well merited. The program played was as follows:

Prelude and fugue (Bach), and etude de concert (MacDowell), by Miss Kling; "Look Up, O Heart" and "Waking of Spring" (Del Riego), by Mrs. Mark; suite, "Nut Cracker" (Tchaikowsky), by Miss Kling; "Chain of Roses" (Lohr), and "Noon and Night" (Hawley), by Mrs. Mark; allegro agitato (Mozzkowski), and "On the Mountains" (Grieg), by Miss Kling.

\*\*\*

The Portland Festival Chorus will resume rehearsals early in January. W. H. Boyer will direct.

\*\*\*

L. Gaston Gottschalk, baritone, of Chicago, is visiting friends in Portland.

\*\*\*

The Portland Comic Opera Company, a new organization, will be heard here this winter. The light operas are being studied and the company contains thirty-three members. The officers are: W. Wiswell, president; Ruby Goulet, secretary, and Marion de la Parelle, director.

\*\*\*

Mrs. Ralph C. Walker played one of her own compositions at a late meeting of the Mozart Club.

\*\*\*

Great enthusiasm was shown at the recital given by Francis Richter, Portland's blind pianist and composer, which took place in the new Heilig Theater, November 20. His program included "Waldstein Sonata" (Beethoven), "Mazeppa" (Liszt), "Etude Sympathique" (Schumann), and other classical numbers. Mr. Richter made many new friends to add to his long list of admirers.

\*\*\*

Madame Tetrassini, under the management of Lois Steers-Wynn Coman, is booked to appear here in the near future.

\*\*\*

Rose Reed-Hanscome recently gave a musicale and presented the Portland Ladies' Quartet, a new organization, which is composed of her pupils, Jane Irene Burns, Catherine Covach, Mrs. J. Ernest Laidlaw and Virginia Hutchinson.

JOHN R. OATMAN.



MRS. E. F. PARMELEE.  
President Amphion Club.



L. E. BEHYMER.



Photo by Stromberg, San Diego.  
GERTRUDE GILBERT,  
Chairman Artist Days.



Photo by Stromberg, San Diego.  
U. S. GRANT HOTEL, SAN DIEGO, CAL.

the club reorganized upon a permanent basis. Successively the club has outgrown the Wednesday Club House, the old Elks' Hall and the San Diego Club House as places of



**Irving Fisher Recitals.**

Assisted by Mary Lansing, Irving Fisher, the baritone, gave the first of a series of song recitals at the Waldorf-Astoria Hotel, December 5, a well constructed program showing a versatile mind and careful climax builder. Mr. Fisher has unusual attributes, among them a voice of much flexibility, of suave production, emotional, intense, with ability to suggest humor, and along with it a personal appearance which helps him much. The cheery music of Haydn's "Impatient Husbandman," coupled with simplicity of style, appealed to those who knew. There was enticing expression in songs by Grieg and Rückauf, the last named serenade gaining him hearty applause. That he has tender grace and can call upon it when he wishes, and convey that definite sentiment to his hearers, was evident in three French songs by Delbruck, Debussy and Thome. Humorously piquant was his singing of Mack's "Forever and a Day," and in "Uncle Remus" there was genuine pathos. So he had to sing an encore number, the dainty "Pretty, Pretty Creature." Four of his own songs closed his list, namely, "Du Bist Wie Eine Blume," "Wenn Ich In Deine Augen Seh," "Mother o' Mine" and "A Troubadour Song." Mr. Fisher is author of the verse of the last named. These were all of special interest, both as to melody, harmony and delivery; they have definite charm, for there is depth of sentiment in them. "Mother o' Mine" had to be repeated, so delighted was every one with it. He finished with his own "Good Night," again calling attention to his ease in singing and perfect enunciation, as well as expressive features and carriage.

Mary Lansing's contributions were of fine artistic value, for she sings with dramatic intensity, her voice pouring out concentrated expression. A high G followed by a low A flat, along with flexible production, and handsome presence, these are things worth having. An encore was "Will o' the Wisp," sung with taking expression. Annabelle Wood played accompaniments capably. The next recital is set for Friday evening, January 6.

**John Barnes Wells' Special Train.**

John Barnes Wells, the tenor, recently had a lively time with a special train provided for him, in order to make connections to sing at the funeral of the mother of the banker, J. B. Russell, of New York. He had given a recital at the State Normal School, Mansfield, Pa., thirty-six miles south of Elmira, leaving there at 5:30 a. m. next day, on a special train, in order to make connection at Elmira at 6:45. Leaving Binghamton at 9:30 he arrived at Otsego at 12:30 noon, the funeral taking place at 1:30 p. m. Mr. Wells' engagements include "The Messiah"

at Albany, December 15; a concert appearance at Brooklyn, next day; "The Messiah" at Jersey City, December 20.

**TILLY KOENEN TO RETURN.**

Tilly Koenen, the famous Dutch contralto, whose first appearance in this country last season brought widespread and deserved recognition, will again tour this country in a series of song recitals, lasting from February to June, and,

Miss Koenen has had a remarkable season in the south of Europe; her coming back to this country will be a distinct gain to the artistic side of the season, now at its height.



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TILLY KOENEN,  
Dutch contralto.

as heretofore, she will be under the management of M. H. Hanson of New York.

Miss Koenen's voice, charming stage presence, and her delightfully sympathetic voice should prove welcome again when she will be heard in many new compositions, besides those which she rendered so superbly on her previous tour. It is pleasant to note that she is coming back again to the man who introduced her first of all to America.

**A San Diego Success.**

(By Telegraph.)

SAN DIEGO, Cal., December 6, 1910.

To The Musical Courier:

The recently incorporated San Diego Orchestra and Chorus, after three months' hard work, Richard Schliever conducting, created a profound impression with their first concert, given tonight in the U. S. Grant Hotel ballroom before a brilliant and enthusiastic audience. The event surpassed all expectations and resulted in a complete triumph. The program included Beethoven's first symphony, "Lohengrin" fantasia and Bruch's cantata, "Fair Ellen." TYNDELL GRAY.

**Carl's Western Tour.**

William C. Carl will leave New York Friday for a Western concert tour. Next Sunday, upon invitation of the City Council of Buffalo, Mr. Carl will give a recital on the Pan-American organ in Convention Hall. This will be his sixteenth engagement to play the exposition organ. Several important novelties will be produced during the tour.

**W. Dalton-Baker Discusses America.**

W. Dalton-Baker, whose recent appearance in New York as soloist at the Young People's Symphony concert, and at the Cross-Newhaus recital at the Waldorf-Astoria Hotel, resulted in unqualified success.

Mr. Baker said recently: "I never knew I had nerves until the time came for my first American appearance. One cannot realize what it means, appearing for the first time in a foreign land, but every one has been so kind to me that I am now feeling quite at home, and looking forward, not only to the remainder of my season with great pleasure, but to my return to this country during other seasons. There can be no doubt as to the condition of America in the realm of music, for the fact that the successes here carry as great, if not greater importance, than anywhere else. There was a time when foreign artists could come to America purely on the strength of their reputation, but that time is now past. Consequently here the best music, the best solo musicians, the best musical organizations are popular, as the American audiences have now come to be satisfied with only the best. The singer, the violinist, cellist or any other musical executant who does not supply the best has but little chance for success."

# PAULO GRUPPE 'Cellist

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11 RIDGEMOUNT GARDENS, Gower Street, W. C. }  
London, England, December 3, 1910 }

The following is officially announced to be the complete cast of the principals in the opera "Salome," which is to be sung at Covent Garden on Thursday, December 8, and again on Saturday, December 10:

Herod .....	Ernst Kraus
Herodias .....	Ottile Metzger
Salome .....	Aino Ackte
The Prophet .....	Clarence Whitehill
Narraboth .....	Maurice d'Oely
Herodias' Page .....	Edna Thornton
Five learned men .....	Leon de Sousa
	Gaston Sargeant
	Byndon Ayres
	Alan Johnstone
	Edward Vogel
Three Cappadocians .....	Robert Radford
	Arthur Wynn
	Charles Knowles
Two Soldiers .....	Harry Dearth
A Slave .....	Lewys James
	Florence Mundi

Thomas Beecham will conduct both performances.

Within an hour and twenty minutes after the opening of the box office for the "Salome" performance not a seat remained to be sold in any part of Covent Garden. Many hundreds of persons had in consequence to be refused seats. For the second performance the house is again completely sold out.

His Censorship the Lord Chamberlain is most anxious to have it distinctly understood that it is a modified version of the original "Salome" text that he has licensed to be sung in London.

The final performance this season of "Elektra" was given November 26.

Philistine: What is the most difficult opera to conduct?  
Chorus of Covent Garden Conductors: "Faust."

At the first concert by the London Choral Society under Conductor Arthur Fagge, at Queen's Hall, October 26, there was performed, among other works, two compositions by Bertram Shapleigh, namely, "The Lake of the Dismal Swamp," for tenor solo, chorus and orchestra, and "Vedic Hymn," for eight part chorus and orchestra. Both works were enthusiastically received by the audience, and the press was unanimous in its commendation. Particu-

larly comprehensive was the appended notice by John Runciman, which appeared in the Saturday Review:

Mr. Shapleigh's music is striking. . . . Picturesque touches abound and, moreover, the atmosphere is maintained from beginning to end. It is much more Wagnerian than most new things I have heard of late, and it is none the worse on that account. The scoring is brilliant—at times almost showy; the choral writing possesses a curious freedom, a freedom which is the more curious because it is combined with a continuity, an easy, unbroken flow, which cannot be found in other works of the same kind. Mr. Shapleigh has evidently a real gift for writing for the chorus. His setting of a Vedic hymn, translated by Max Muller, is a conclusive proof of this. It is for double chorus, and without being in the smallest degree like Bach, Handel or any of the eighteenth century composers in style or idiom, it yet possesses some of the strength and dignity to which those composers attained by firmly moving harmonic progressions, combined with skillful counterpoint. Counterpoint, of a very modern sort, is abundantly employed. Throughout this work there is neither stiffness nor sloppiness.

Though an American by birth and education Mr. Shapleigh has long been a resident of England, where he and his charming wife, whose translations of so many German poems are so well known in both musical and literary circles, reside at Weird Wood, Longfield Kent.

"Do I believe in nationality in music? No. I do not," replied Mr. Shapleigh, "nor do I think it should be en-



MR. AND MRS. BERTRAM SHAPLEIGH.

couraged; the comprehensive, the universal, is what we need in art; nor do I believe that the Indian and negro melodies should be utilized to build an American musical art upon. What have Americans to do with the Indian or negro in their national life, or what influence has either of them had on American life in any way? None whatever. They are exotics. We are the descendants of neither; they belong to other races, one to the brown race, one to the black race, and were not ever our progenitors even in the remotest past. They are as aliens to us, and they were so also to the first white settlers. There never has been anything in common between our life and theirs, our man-

ners and theirs. How then can such material be used to represent national art? If it is, then it has not the right flavor, it is not the native brand, and I am not alone in thinking thus, as no doubt you know. We are European in extraction, but until we have become an amalgamated nation, we can hope for no native soil folk songs to be utilized in the musical expression of national life. But the thing is that we don't need the folk song as a basis; what we do need is an original, individual and distinct genre. Not basically German, French, Italian, Russian, Indian or negro, but perhaps a composite of them all, and American in character, for there is the American character, as all Europe agrees upon, I'm sure."

"Would the expression of this particularly well known American character be exactly aesthetic?"

"Well, it would be American at any rate. But what a pity MacDowell was cut off in his prime, it was such a loss to American music development. There was an original idiom, particularly in his piano compositions and also in his songs. He did not soar so high in his orchestral writing, but he had made a mighty good start for the heights. No, reverting to your first question, I should never encourage nationality in music. Music, per se in its expression and appeal is universal. Nationalism is narrow, individual character is bigger, broader, more expansive, almost illimitable, and it should be cultivated and its expression encouraged."

Although he is still a young man, being but in his thirties, Mr. Shapleigh has, perhaps, the greatest published list of compositions of all the American composers. London and the provinces have been very generous in recognition of Mr. Shapleigh's compositions; all his large orchestral and choral works, many of them under his personal conducting, have been produced and received in a spirit that has been most encouraging and stimulating to a composer. His choral poem, written to Edgar Allan Poe's "Raven," which was given for the first time at the Middlesborough Music Festival in 1908, has since then been produced three times in the provinces. This work is purely choral, calling for no soloists.

An interesting work which has been heard in the provinces this latest season is Mr. Shapleigh's Oriental suite, "Ramayana," in five movements from episodes in the Ramayana, one of the two great Sanskrit epics which are to India what the Iliad and Odyssey are to Greece. That this composition will be heard in London this season is promised. There are also four symphonic sketches entitled "Gur Amir," which is the name by which the tomb of Timur of Tamerlane is known throughout Central Asia. Both these works have been heard in England beside his "Mirage" for full orchestra. Of eighty-three published songs, many are set to words by his gifted wife, especially noteworthy being the twelve stanzas for the "Romance of the Year," a work for mixed quartet and solo voices, and which composition has been called "one of Mr. Shapleigh's best works." But there are many charming songs among Mr. Shapleigh's published list, among them is Browning's "O to Be in England, Now That April's There" and "I Traveled Among Unknown Men." There is also a set of five songs to Poe's poems of "Helen," "Beloved, Amid the Earnest Woes," "At Morn, at Noon, at Twilight Dim," "Eldorado" and "Fair River."

Mischa Elman will be the soloist with the Queen's Hall Orchestra today, playing the Tchaikowsky violin con-

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certainly. The orchestra will play, among other numbers, the Brahms No. 3, in F, symphony, which has not been heard at the Queen's Hall Orchestra concerts for several seasons past.

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Clarence Whitehill, who will sing the role of Jochanaan, or "the Prophet," as the censor has commissioned the translation for the "Salome" paraphrase, has had great success on the Continent in the part. At the Colonne Opera alone he has sung the role twenty times. Mr. Whitehill has been one of the most successful of the American singers engaged by Mr. Beecham for this winter's season of grand opera at Covent Garden. He has created two roles, Hamlet in French and the Count in "Figaro" in English, besides singing various roles in German, French, Italian and English, which have included Kurwenal in "Tristan," Wolfram in "Tannhäuser," which he has sung this season five times, and Mephistopheles in "Faust," a like number of times. Asked what he thought of opera in English, Mr. Whitehill said:

"To begin with, singing in English is largely a question of education. Most of our best singers are educated and trained abroad and learn their roles in foreign tongues, and thereafter always prefer them as originally learned. But no translations are ever quite so good as the original; though we have all the German roots and about forty words more in our language, the translations are never true to the spirit of German opera. If we only had some real Anglo-Saxon synonyms we might be able to say the same thing in the same way and at the right time. Reversible words are what we want. But, seriously, something is always lost in the language transfer. Take 'The Merry Widow' and 'The Dollar Princess,' both written to Viennese dialect, as so many other light operas are. Well, we have no equivalent words in our English, and if you have heard both versions of the operas, you realize the difference. Imagine translating 'The Bohemian Girl.' How would 'I Dreamt I Dwelt' sound in German, or 'Then You'll Remember Me'?

"Italian? Well, they might not sound quite so bad, but you could not Italianize the spirit of Balfe, and that's the thing you cannot lose, the spirit, the character, and retain the distinctive worth of a song or opera. America does not care for opera in English, and I don't think the English people do either, that is, cosmopolitan audiences. In the provinces it is perhaps different. I know a friend of mine went up to Edinburgh recently to fill a concert engagement for some big musical society, and thinking the auspices favorable to a good program he put down three German lieder as his first group. After the first number one of the ushers hurried up the aisle and handed him a note which read that the chairman of the committee requested him to sing his next two songs in English. This he couldn't do, because he didn't know them in English, so he shook his head, refusing, but he changed the rest of his program.

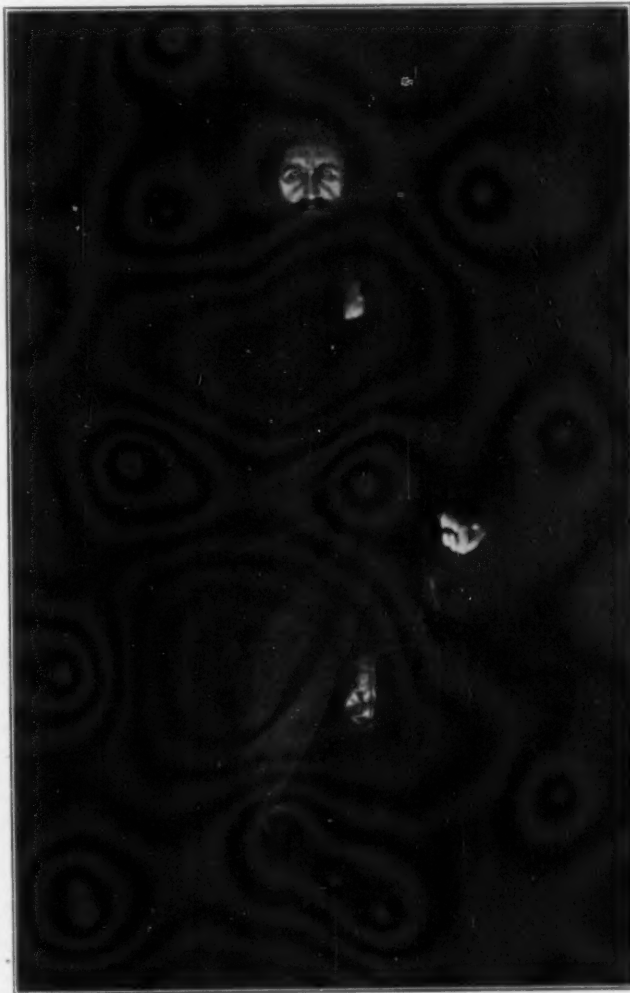
"What do I think of the English as an opera singing people? There is tremendous talent here. One characteristic is that the singers are all, or most of them, such good musicians. They all know something of theory and harmony and they all play the piano. There's Robert Radford; he is a fine accompanist as well as possessing one of the best basso voices in opera; and Austen, he is one of the best musicians in England. They all have a critical sense, but it takes years to qualify for the professional operatic stage. The talent is here, but the experience must be gained. There have been some great English singers as the world knows, but they have devoted their time and talents to the concert stage, where they have made money and gained a lasting reputation. If the same opportunities had been offered English singers on the operatic stage they would have developed along that line also.

"What is the first requisite for the operatic stage? Voice, voice and voice again. One cannot succeed without being able to sing, and one must be a good actor, too. Take Caruso, for instance. He has not only a phenomenal voice, but in the modern Italian operas there is no one like him. In 'Il Pagliacci' he has never been equalled, either as the singer or actor. Every one must act; if success has come through a great voice alone, then one sees the efforts to learn to act when that voice begins to fade. Yes, one must act as well as sing to gain a place on the stage of today." At the close of his engagement at Covent Garden Mr. Whitehill will return to America, where he will be heard in a series of concerts.

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"Sousa sat with his managers, not so very long ago, gazing perplexedly at a mass of letters from every civilized corner of the globe that were heaped on a nearby table. These communications were offers of engagements. There

appeared but one method to satisfy all the writers, and, having reached this conclusion, Sousa suddenly straightened in his chair and said: 'Gentlemen, we must make a tour of the world.' It was a typical Sousa declaration, coming like a shot out of a gun. For a moment there was a pause and then a simultaneous laugh from four broad gauged men. It was a perfectly simple solution to a seemingly urgent situation—at least, to Sousa and his managers—for, to them, the bigger the undertaking the better. Therefore, without further ado, every detail of the problem was threshed out and within twenty-four hours the press of several continents had flashed the news to waiting millions of readers. This world tour—the first of its kind in the history of large instrumental organizations—began August 13, 1910, when the first concert was played at Ocean Grove, N. J., and until the early fall of 1911 John Philip Sousa, and his unapproachable organization, will play, and play, and play. Following Ocean Grove came



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CLARENCE WHITEHILL AS THE FLYING DUTCHMAN.

Willow Grove and then several festival concerts in Pennsylvania and New York, the Western Pennsylvania Exposition concerts, appearances at the Hippodrome, New York City, and a short tour of the Middle West preparatory to the European departure. The first concert on this side takes place on January 2, 1911, and after playing two months in Great Britain and Ireland, Sousa proceeds to Paris, and from there through France and Switzerland. Embarking at Marseilles the next step will land this great band conductor at Aden (Arabia) and from that point he proceeds with his men to Colombo (Ceylon). Australia is the next stop in the world tour, and, after giving many concerts there, New Zealand will be visited and the homeward trip made by way of Japan—where appearances have been arranged for—to Vancouver. When the end of the long journey is reached and "Home, Sweet Home" floats from the car windows of the special train carrying Sousa to New York, he will begin to think of preparing for additional labors leading to new conquests.

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The program of the London Symphony's Orchestra's first concert in the new year will be devoted to the "Tragic" overture by Brahms; "Til Eulenspiegel" by Strauss; Delius' tone poem "Paris," and the Beethoven symphony, "Eroica," No. 3. Professor Muller-Reuter will conduct and Elena Gerhardt will be the soloist.

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At his second recital program, given at Queen's Hall, November 29, which in its major portion was devoted to Chopin, Ernest Schelling revealed new and unexpected qualities of interpretative ability. In fact, his reading of

Chopin, intellectually and poetically, was one of the most finished interpretative accomplishments heard in London in many a day. Mr. Schelling began his recital with the Bach-Liszt prelude and fugue in A minor, and the final number was the Liszt "Hungarian" rhapsody, No. 8, which was preceded by two small numbers by Cyril Scott. But the chief interest in the program was centered in his Chopin numbers, which were the sonata in B minor; two nocturnes, the F sharp major and the C sharp minor; the seldom heard etude in D flat, the two in A flat, and the F major, op. 25; and the C sharp minor scherzo. The B minor sonata was given with a sincerity of feeling one recognized with much appreciation. All the maestoso charm of the first movement, the wonderful scherzo with its difficult figurations delivered with consummate delicacy, the cantilene of the largo, followed by the brilliant finale, delivered with a weird and scintillating grace, were presented not alone with thought for their individual charm of appeal, but also with that keener insight which conceives of a work in its entirety and impresses this thought throughout sequential episodes.

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A Tschaiakowsky concert is announced by the New Symphony Orchestra, Landon Ronald conductor, as its first concert in the new year, with Petchnikoff as soloist.

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Joseph Hollbrooke will resume his annual series of modern chamber music concerts Monday, December 19. The program of the first concert will be constructed of Reger's trio, No. 3, for piano, violin and cello; some songs and quintet, No. 3, op. 44 ("Diabolique"), by Mr. Hollbrooke; trio in E for piano, violin and cello, by Cesar Franck; and some songs by contemporary English composers.

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Fritz Kreisler will give a third London hearing to the Elgar violin concerto, with the Queen's Hall Orchestra, at Queen's Hall, December 28.

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Two young, interesting and extremely talented artists are Mignon Nevada and Benno Moiseiwitsch, who assisted at the first subscription concert of the Smallwood Metcalfe Choir at Queen's Hall, November 29. There is no better trained coloratura voice on the operatic stage today than Miss Nevada's. Her technique is infallible, the poise of her voice, her pure tonal quality and delicacy of tonal enunciation in the most rapid of scale passages or ornamentation of any kind, reach a degree of perfection precluding all criticism. In the Rossini aria, "Una voce poco fa," from the "Barbiere," which was her first number, Miss Nevada immediately established herself in the hearts of her audience. In the recitative and aria from Meyerbeer's "Dinorah," "The Shadow Song," the marvelous ease and fluency of her vocalization won a veritable storm of applause. A group of four songs by contemporaries also figured on her program, and in all she did there was always in evidence the innate musical feeling, taste and artistic sense to balance and to bring into greater prominence the perfection of the technical side of her art. In Benno Moiseiwitsch, the pianist, there is everything that goes to make a great artist. Though a young man, perhaps not twenty, his technical facility is transcendent. If anything was needed to prove this it was found in his playing of the Wagner-Liszt "Tannhäuser" overture. As every pianist knows, this overture is one of the most "tricky" assembling of notes ever put together to be played. Moiseiwitsch not only played it, but he made a tremendously effective and artistic composition of it. Throughout its length (and breadth?) he kept an unflagging rhythmic sway, he gave the work an orchestral reading, bringing out the various nuances of coloring, in the Venus music, Tannhäuser prize song, and in the right hand accompaniment work with its difficult accenting, besides retaining the dignity and solemnity of the "Pilgrims' Chorus" with splendidly resonant tonal quality. To prove whether one has or has not technic no greater test than the playing of this particular work can be undertaken. Other numbers contributed by him were Chopin's B minor scherzo, which received a very poetical and brilliant interpretation; the Scarlatti sonata in A; a Mendelssohn song without words and the same composer's scherzo in E minor, and Liszt's "Waldeauschen." One is never confronted with thoughts on technic when listening to Moiseiwitsch. Technic never exists alone for him, it has all been so perfectly welded into the expression of idea or mood itself that it never exists apart. His is an art approaching near to the perfect pianism.

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Among the talented young singers who have been heard this season must be mentioned Helen Blain, who has been

studying with Hermann Klein, and who gave an aria recital with the Queen's Hall Orchestra, under Henry Wood, at Queen's Hall, December 1. Miss Blain's program contained some interesting numbers, interesting in themselves and because of their far removal from the stereotyped. Her first number was the aria "Murre Nicht," from the church cantata "Nimm was dein ist," by Bach, which was its first performance in England. This magnificent aria, which, like all of Bach's vocal writings, calls for sustained and smooth flowing vocalization, and Miss Blain was fully equal to all its requirements, the purity and the exceptional beauty of her contralto tones lending a special and personal charm to that of the aria itself. In the Brahms rhapsodie for alto solo, chorus and orchestra the young singer gave further evidence of her exceptional technical command and aptitude, musically, for this deep and reverential song form. Again in Schubert's "Die Allmacht" was this phase of her art revealed with the same convincing sympathy, and always with a clearness of diction that enhanced her every phrase. Her style is cultured and she sings with a grace and freedom that is all too seldom met with in the younger singers of the day. There was also a group of Elgar songs and the Erda and Wanderer duet from "Siegfried."

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Two very talented young artists are Rozsi and Feri Weltmann, "the Hungarian violinists," who appeared in recital at Steinway Hall, November 30. Both soli and duet numbers were listed, and in the latter form were the talents and excellent training of both violinists shown to the greater advantage. In the Spohr duet in D minor for two violins the accuracy and tonal quality of the interpreters were especially worthy of comment. That they are both extraordinarily talented is without doubt, and a successful future should be theirs. EVELYN KAESMANN.

#### Much Struck at "Walkure."

An opera glass fell from the gallery at the Metropolitan Opera House last night and struck Theodore Obermeyer of 44 West Seventy-seventh street on the head. A physician in the audience examined him and found only a slight scalp wound. Mr. Obermeyer stayed through the performance.

When Mr. Obermeyer went out a man from the gallery apologized, but what his name was Mr. Obermeyer couldn't remember afterward.—Exchange.

#### The Music of Wagner.

From stage to roof the waves of color fly,  
Like iridescent tints that half conceal  
The fluttering day moth, then again reveal  
Him as he mounts against the sunlight, high  
Above the brilliant flowers that quiet lie  
Distinct against the trees beyond. So steal  
The surges over all the house, to deal  
The changing brightnesses that art defy.

Now all is dark, save there upon the stage  
A little patch of yellow light shines clear,  
And on the stands the players' lamps just glow.  
There comes a sobbing of the bass viols low—  
Hark how the violins increasing rage—  
The music of the Titans smites the ear.

—Theater Magazine

#### Hugh Allan Singing New Roles.

Hugh Allan, one of the leading baritones with the Montreal Opera Company, has made a number of successes with the company during the past few weeks. Best of all, this musical and well equipped singer has been heard in some new roles. On the night of December 2 Mr. Allan was called on at the last moment to replace Mr. Ducasse as Alfio in "Cavalleria Rusticana," and he sang the part without rehearsal. He has added the role of Sharpless in "Madama Butterfly" to his repertory, and other roles are



HUGH ALLAN.

in preparation. Mr. Allan is what the operatic world calls "a quick study." His musicianship enables him to learn a new role in a day or two.

The accompanying picture of Mr. Allan represents him as De Bretigny in "Manon."

#### Tremendous Prospects for the Nordica Tour.

The concert tour which Madame Nordica is to make this winter promises to be tremendously successful. Frederic Shipman, the manager, reports that within a half hour the music lovers of Harrisburg subscribed the largest guarantee for the Nordica appearance that ever was offered to an artist in that city. The tour begins January 15.

#### Riesensfeld's Pupil Admitted to Master School.

Among the seventy-five violinists who entered the examination for admission to the Master School of Music in Vienna (Professor Sevcik) only two have been accepted.

One of them is an American, and his name is Frank Williams, a pupil of Hugo Riesensfeld, formerly concertmeister at the Manhattan Opera House.

#### Beebe-Dethier Success in Three Cities.

The first of the series of three sonata recitals by Carolyn Beebe, pianist, and Edouard Dethier, violinist, which was given in Mendelssohn Hall on November 9, brought forth the favorable comment that was anticipated. The metropolitan critics praised both artists as follows:

Mr. Dethier proved to be a violinist of adequate technic and possesses a good tone, and Miss Beebe seconded him acceptably.—Tribune.

The ensemble of the two artists was excellent, and it gave pleasant promise for the two remaining recitals.—Sun.

Mr. Dethier is an artist of decided talent, both of interpretation and technic. His playing last night was emphasized by a firm, mellow tone, and much grace, fluency and real distinction of style. Miss Beebe's work at the piano was also finished and refined, so that the ensemble was excellent.—World.

Miss Beebe and Mr. Dethier show praiseworthy earnestness in the cause of chamber music. There was much to commend in the performance of the two players, particularly in the matter of ensemble, and the concert was one that gave genuine satisfaction.—Globe.

Mr. Dethier brought forth a beautiful tone from his instrument, and Miss Beebe performed so charmingly that the exquisite melodies were never marred by a false note.—Evening Telegram.

The two concert givers approached the music with serious purpose, with intelligence and understanding, artistic feeling and a good technical equipment that made their performance an agreeable one.—Times.

The following are comments by the Boston critics:

The sonata recital was an artistic success, the pianist and violinist deserving praise both for their individual powers and for their artistic attention to ensemble.—Daily Advertiser.

Miss Beebe is a very capable pianist and very ably assisted Mr. Dethier, who is an excellently schooled violinist and a highly intelligent musician.—Post.

Miss Beebe is an ensemble player of merit; she displays technical facility and was sensitive to tonal gradation.

Mr. Dethier showed himself to be a violinist of evident distinction. He has a well-trained left hand, his bow is elastic and his tone remarkable. He shows versatility of style, vivacity, grace and depth.—Evening Transcript.

An interesting program by Carolyn Beebe and Edouard Dethier gave genuine enjoyment to an appreciative audience.—Journal.

Miss Beebe displays much strength and fleetness in her playing. Mr. Dethier has technically been well schooled; he was often emotional and phrased effectively.—Herald.

Chicago critics commented thus:

The two musicians clearly proved their fitness for the work which they set out to do. Their unity of thought and the musicianly reading given to the compositions which they played were of great beauty to the general effect.—Record-Herald.

These young artists bring to their work surprising musical and technical endowments and attainments. Miss Beebe has, in addition to an unusual pianistic facility, a splendid command of tone values. The violinist is similarly equipped. Both realize some big ideals as to ensemble.—Tribune.

Such splendid ensemble, intelligent and sympathetic reading of the three sonata scores and such beautiful tone were a surprise.—Inter Ocean.

#### Bertram Peacock Sings for Daughters of Ohio.

Bertram Peacock, the baritone, sang at the musicale and reception given by the Daughters of Ohio in New York, at the Waldorf-Astoria, Monday afternoon of this week. He was favorably received. He sang two charming songs by Howard Brockway, "Lend Me Thy Fillet" and "Would Thy Faith Were Mine."

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Akron, Ohio.....Nov. 26	Kansas City, Mo.....Jan. 27	Pittsburgh, Pa.....Mar. 7
Detroit, Mich.....Nov. 30	Columbus, Ohio.....Feb. 6	Cleveland, Ohio.....Mar. 8
Indianapolis, Ind.....Dec. 1	Lansing, Mich.....Feb. 7	Oberlin, Ohio.....Mar. 20
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New York, December 12, 1910.

To The Musical Courier:

When in the course of a postprandial speech at Los Angeles some fifteen months ago I predicted that before the decade was over New York City would be the world's most important center of musical life, and that New York and the other great cities of the North American Continent would cease to be led by the decision of Europe's critics and public, but would desire to judge for themselves, I became the object of many a poor and ill directed joke. Barely fifteen months have gone by, and today we have every indication that my prophecy will be realized. The eyes of the entire musical world are riveted on New York, where one of the leading composers of our day is watching the first representation on any stage of his latest and most ambitious work, his works being interpreted by the Metropolitan Opera House array of singers, comprising the foremost stars of the world's opera stage of the day, presided over by no less a conductor than Arturo Toscanini. The same activity is observable in the orchestral world. Symphony concerts are being given all over the Continent by fine organizations presided over by the rising generation of American conductors, also by Max Fiedler, of the Boston Symphony Orchestra, and Gustav Mahler, of the New York Philharmonic Orchestra.

The list of the great international virtuosi now concertizing in America is amazing. North America's consent to hear the great modern symphonic works after they have gone the rounds of all the European concert rooms during the last few years has brought a remarkable change, and the latest move of the Theodore Thomas Orchestra in arranging with Ferruccio Busoni to perform his new choral concerto at Chicago, only one month after Vienna had its first hearing of this stupendous work, and before even Paris, Dresden, Leipzig, Munich, St. Petersburg or Rome have heard it, is but another evidence of American enterprise.

I feel that this undertaking is of such moment and importance, imposing as it does on Mr. Stock and his merry men such a colossal, though voluntary task, that I seek space in your valued columns publicly to express to Mr. Stock my great and sincerely felt appreciation of his splendid enterprise.

(Signed) M. H. HANSON.

## Mrs. Dunning Will Go to Europe Later.

Carrie Louise Dunning, the inventor of the Dunning System of Improved Music Study for Beginners, had planned to go to Europe this winter, but she is detained for a few months by pressing engagements in this country. Mrs. Dunning, however, has arranged to go to Europe later and revisit the scenes of her former successes in the various capitals. Many of the leading pianists and pedagogues of Europe have endorsed the Dunning System and there are teachers of the System in a number of the cities abroad.

It is claimed by those teaching the Dunning System that it is its thoroughness that appeals to the intellect of musicians and progressive masters of music. Mrs. Dunning has received invitations from Italy, where there is a revival of serious music study. The system is well known and established in Germany and Austria, and there are teachers of

it in England and France. Mrs. Dunning has also received demands for lectures and demonstrations from Honolulu.

Mrs. Dunning recently gave lectures at the Cincinnati College of Music, the Cincinnati Conservatory of Music and in the parlors of the Hotel Sinton, in Cincinnati. These lectures resulted in organizing a class of teachers now being instructed by Mrs. Dunning.

## Reinhold von Warlich Conquering the West.

Reinhold von Warlich, the lieder singer, is conquering the West. His consummate art and his beautiful voice combine in winning all degrees of music lovers, as well as many professionals, who make it a point to attend the von Warlich recitals. Among the cities where Mr. von Warlich created a sensation last week was Des Moines. Portions of the long reviews published by the daily papers in that city follow:

VON WARLICH, BASSO, PLEASES AUDIENCE.  
PROVES DELIGHT TO MUSIC LOVERS, MANY OF WHOM DECLARED  
THEY LIKED HIM BETTER THAN ————  
(By Belle Vinnege Drake.)

"It may be less majestic," said a woman at the close of the Von Warlich concert last night at Foster's, "but I liked him better than ———." She was a woman, too, who could tell the difference between a sonata and a fugue in terms of musical understanding. There were several echoing "I did too," which would indicate that Von Warlich still is decidedly above par in Des Moines. It is rare that one still on the sunny side of thirty is able to command such breadth, resonance, finely shaded coloring and refined harmonic emotions.

In the dramatic lieder singing, which he specializes with such fine effect, he brings the very atmosphere to complete the picture. While the grouping of certain kindred songs into cycles has a high artistic value, it acts as a restraint upon the audience. Enthusiastic differentiation of one from another must bide the completion of the cycle and then it is too late. It would be mean, indeed, to find fault with Von Warlich on that account when it is remembered that it is a characteristic form of art which he has carried to such a high state of perfection. Otherwise it would have been hard to let him off with just one tantalizingly beautiful rendition of "Drink to Me Only With Thine Eyes" and the very old Sussex ballad, "King Henry, My Son." A great charm of his work was its entire lack of posing or exaggeration. He voiced the feeling of his heart and the guidance of an intelligent head.

If there were any doubts at the beginning as to the higness of his voice, they vanished in the twinkling of an eye when the first notes of the Loewe group were sounded. Fine and large it rose until the climax was reached in the "Erl-King" with its splendid dramatic close to the program. The arrangement of Loewe's was new to most of the audience. To those not hide-bound by tradition, the version was received with much enthusiasm. It might be necessary to hear it several times before arriving at a conclusion and, even then, it would be hard to tell how much was due to Loewe and how much was owing to Von Warlich's masterful interpretation.—Des Moines Capital, December 7, 1910.

Reinhold von Warlich, the Russian basso, assisted by Uda Waldrop at the piano, appeared in song recital at Foster's last night under the auspices of the Highland Park College of Music.

Von Warlich's first appearance in Des Moines was a triumph, a feast to the music loving people of Des Moines who heard him. The evening was one spent with a teller of stories rather than a singer, and yet the charm of his voice added to the words what their recital by a master reader would not have brought out. Every joy, every emotion found its expression in Von Warlich's voice.

Herr von Warlich is not a creator, but a depicitor. The emotion of the poet he tries to bring out in his song. It is not his version that he sings, but the poet's. While listening to him all thought of technic is forgotten. There is nothing superficial about him, he does not make faces nor roar nor squawk. His manner is so simple that he gains favor immediately.

His early English songs were more appreciated last night than those sung in the German. His "Drink to Me Only" and "The Bonny Earl o' Moray" were especially well received.

Herr von Warlich is authority for the statement that it took him years to arrange the program given last night. Each of the songs is chosen because of its relation to the other. Each is complete in itself, but all joined form a cycle of song. In its range of tone and variety of expression "Der Erlking" excelled in the songs sung in German. The house was good.—Des Moines Register and Leader.

Reinhold von Warlich, the Russian basso, made his first appearance in Des Moines last night and his entry was a triumphal one and a feast for the music loving people here. He was assisted by Uda Waldrop at the piano.

Von Warlich's appearance was made at the Foster Opera House under the auspices of the Highland Park College of Music. He has a wonderful voice for every emotion felt by man. He brings them all out. He is not a creator, he is a depicitor. The emotion of the poet he brings out in his song. It is not his version he sings, but the poet's.

According to the great singer last night, it took him one year to arrange the program given here last night.—Des Moines Evening Tribune.

## INDIANAPOLIS MUSIC.

INDIANAPOLIS, Ind., December 10, 1910.

Last Monday evening the celebrated composer-pianist, Xavier Scharwenka, was heard by an audience which entirely filled Tomlinson Hall. His recital was received with great enthusiasm, but there was special interest manifested in Professor Scharwenka's own compositions which formed a part of his program. The audience on several occasions expressed its desire for encores but they were obliged to be satisfied with the numbers which appeared on the program only.

On Tuesday evening there occurred a musical event of more than ordinary interest when Johannes Miersch and Carl Beutel, assisted by Louis Victor Saar, of Cincinnati, were heard in a sonata program. The first part was devoted to the sonata for violin and piano by Mr. Saar, with the composer at the piano. The work was played by the two artists in a highly effective manner and its reception by the large audience left no doubt of the pleasure which its hearing afforded them. Mr. Saar's reputation as a composer had preceded him and there was more or less of a personal interest in hearing his sonata on this occasion. The work, although a serious composition which occasionally shows the influence of Brahms, was presented in a scholarly manner and is very effective and grateful, especially in the first movement. The other two sonatas, which were splendidly interpreted, were by Guillaume Lecken and Christian Sinding. Carl Beutel and Johannes Miersch, in the rendition of these two difficult and ultra modern works, displayed that artistic finish which can only be realized when both artists are equal to the technical and temperamental demands of the works to be presented. The last movement of the Sinding sonata affords opportunity for great display of brilliancy by both violinist and pianist. This they did with an ease and abandon which brought forth much applause at the close of the work. This program was, in many respects, a novelty, and is the first of a series of three sonata evenings to be given by Miersch and Beutel during the coming season.

Edward Nell, head of the vocal department of the Metropolitan School of Music, is seriously ill, but his condition is reported as greatly improved and his recovery is now expected.

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PHILADELPHIA, Pa., December 10, 1910.

**THE PHILADELPHIA ORCHESTRA.**

The ninth pair of concerts of the Philadelphia Orchestra, under the direction of Carl Pohlig, included Dvorák's "New World" symphony, which was given a realistic and delightful interpretation winning spontaneous applause. Thaddeus Rich, concertmeister, as soloist, with finished skill and broad tones, played the Saint-Saëns' concerto, was given an ovation by the audience and graciously gave as encore, "Le Déluge," by the same composer. The overture, "In Autumn," Grieg's tone poem, was given as the first number on the program and with its beautiful contrasts and warmth of color seemed particularly adapted to the program given. As the closing number Tchaikowsky's "Caprice Italien," with its tuneful dances and characteristic Italian atmosphere, was given.

Special Notice. On account of the proximity of Christmas, the concert of the Philadelphia Orchestra for Saturday evening, December 24, will be changed to Thursday evening, December 22.

At the fourth "Pop" concert of the Philadelphia Orchestra, soloist, Edith Wells Bly, another delightful impression of the work of the orchestra was given. The "Sakuntala" overture as the opening number, always handled admirably by Mr. Pohlig, was delightful. The polonaise in E major by Weber was the selection given by Miss Bly and was played with much technical skill and brilliancy.

The tenth week of the Philadelphia Orchestra, in commemoration of Goldmark's eightieth birthday, will present the romantic and melodious "Rustic Wedding" symphony. The other numbers are: overture, "Benvenuto Cellini" (Berlioz), "Hymnus" (Beethoven-Liszt), symphonic poem, "On the Banks of the Moldau" (Smetana), "Spanish Caprice" (Rimsky-Korsakoff).

At the concert to be given on Wednesday evening of this week by Selden Miller and Mr. von Westerhagen, an interesting program is promised, containing works by Mozart, Grieg, Arensky, Marschner and Beethoven-Saint-Saëns. Constant practice of the highest artistry has brought about a perfection in their interpretation on two pianos, which it is believed, will be a revelation to the local musical public, each artist being well known here for their individual work.

One of the prized possessions of W. Dalton-Baker, the English baritone, who will be heard in concert here on Wednesday evening, December 14, in Witherspoon Hall, is a diamond pin presented to him by the late King Edward, in appreciation of his singing at the state concert at Windsor Castle in June, 1908.

Blanche Friedmann (soprano) will be soloist tomorrow evening at the Lyric Theater with the Franz Schubert Bund, under the direction of Samuel L. Hermann. Miss Friedmann is a member of the Euterpe Quartet.

S. Wesley Sears, whose resignation as organist and choirmaster of St. Clement's Church recently took effect, was the recipient of two gifts, adding emphasis to the expression of esteem in which he is held by the choir and members of the church—a silver cigaret case, beautifully engraved, from the choir boys, and a copy of a celebrated painting by the members of the congregation.

Eva Mylott, the Australian contralto soloist, who appeared with the Russian Balalaika Orchestra, made a very favorable impression while in this city Monday and Tuesday afternoons this week.

At the Boston Symphony concert on Monday evening, the second of the season, Rachmaninoff's symphony in E minor was given. The symphony was a wonderful interpretation by Conductor Max Fiedler, arousing the audience to a high pitch of enthusiasm, especially in the third and fourth movements. The Beethoven Overture, "Leonora," No. 3, op. 72, was the other number on the program.

C. G. Ashton-Jonson, of London, gave a lecture on Monday evening, at the residence of Henry M. Steel, McKean

avenue, Germantown, before the Science and Art Club of Germantown, on "Nationality in Art," with piano illustrations from the works of MacDowell and Grieg, representing the music of the Norwegian and American in illustration of the respective character of their music and themes. There was a general expression of the pleasure afforded them by the appreciative audience present.

Lotta Cotterall, protegee of Melba, gave a delightful recital of quaint Indian melodies and Scotch ballads at the Acorn Club on Tuesday afternoon last.

H. Evan Williams (tenor) gave a varied program in Witherspoon Hall this evening. Since his last appearance here, twelve years ago, his voice has gained in strength and elasticity with more breadth of expression, and in his program, including songs by Handel, Gounod, Haydn and others, including three old Welsh songs, delighted the large audience present, who warmly applauded his work.

Lavinia Gertrude King, pupil of William Hatton Green, gave a very delightful piano recital this evening in West Chester, including numbers from the works of Beethoven, Schumann, Chopin and Wagner.

L. J. Howell, baritone, of this city, is singing with much success in Canada with the Montreal Grand Opera Company, and at the close of his engagement there will give a recital in Philadelphia prior to his departure for Europe.

Philadelphia composers to the fore just at present are among the younger set. H. Alexander Matthews has written a choral ballad, "The Slave's Dream," words by Henry W. Longfellow. The composition is dedicated to Samuel L. Hermann, and the Treble Clef Club of Philadelphia. Messrs. Dempsey and Schmidt have written numerous good songs, among the best sellers being "The Garden of Roses" and "Sweet Old Rose." Mr. Schmidt composes the music, his latest instrumental opus being "The Passing Caravan."

The Leefson-Hille Conservatory of Music announce the beginning of the winter term, December 12.

Walter E. Hall, fellow of the Royal College of Organists, London, of the American Guild of Organists, New York, and for a number of years organist and musical director of Trinity Church, Pittsburgh, has been recently appointed organist of St. Clement's Church.

Frances D. Myers, well known in this city as a talented violinist, has reopened her studio in the Presser Building. Miss Myers is a good ensemble player as well as a soloist.

David Bispham will give a recital in Roberts' Hall, Haverford, on Monday evening, December 19, assisted by Jessie Fulweiler Spiers, which is looked forward to with much anticipation by the Main Line Society folk.

Musical events for the following week in Philadelphia are:

Sunday afternoon—Organ recital at the Garrick Theater, by Benjamin L. Kneeder, director of the Central Congregational Church.

Evening—"The Messiah," First Baptist Church; soloists, Isabelle R. Buchanan (soprano), May Walters (contralto), Nelson A. Chestnut (tenor) and William J. Maudsley (bass).

Evening—Concert by the Franz Schubert Bund, a symphony orchestra of seventy instruments; director, S. A. Hermann; Blanche Friedman (soprano) and Emil F. Schmidt (violinist), assisting artists. Lyric Theater.

Monday evening—774th concert of the Philadelphia Music Academy, 1617 Spruce street.

Tuesday afternoon, 3—Choral concert of the Matinee Music Club of Philadelphia, Orpheus Club rooms.

Evening, 8—Opening of the Philadelphia grand opera season, "Tannhäuser," Metropolitan Opera House; Balmont song recital, Dorothy Johnstone-Baseler, harpist, Witherspoon Hall.

Wednesday evening—Imperial Russian Ballet, Metropolitan Opera House; Baker-Clark recital, Witherspoon Hall; Miller and Von Westernagen recital, Griffith Hall.

Thursday evening—The Cantaves Chorus concert, Drexel Auditorium; Imperial Russian Ballet, Metropolitan Opera House.

Friday afternoon—The Philadelphia Orchestra, Academy of Music.

Evening—Gregory Kannerstein, pianist, with the Hahn Quartet, Witherspoon Hall.

Saturday evening—The Philadelphia Orchestra, Academy of Music.

MENA QUEALE.

**People's Symphony Concert Program.**

The following program will be played at the concert of the People's Symphony Society in Carnegie Hall, Sunday afternoon, December 18:

Overture, Phédre ..... Massenet  
Variations on a Roccoco Theme ..... Tchaikowsky  
For cello solo and orchestra.  
Soloist, Willy Lamping.

Rustic Wedding, Symphony ..... Goldmark  
March No. 1, Pomp and Circumstance ..... Elgar

**BALTIMORE MUSIC.**

BALTIMORE, Md., December 10, 1910.

Baltimore has been unusually fortunate this past week, for many things of great interest to music lovers have taken place.

On Monday night, December 5, Arthur and Austin Conradi appeared in joint recital at Lehmann's Hall. Arthur Conradi is a violinist of note both here and in many other cities, and his work Monday night fully justified the splendid reputation which he enjoys. Austin Conradi, as a pianist, is always pleasing, and throughout the program his playing was of beautiful finish. Following is the program:

Concerto, E major .....	J. S. Bach
Sonata, B flat minor .....	Frederic Chopin
Concerto, G minor .....	Max Bruch
Intermezzo, E flat .....	Austin Conradi
Ballade, F major .....	Austin Conradi
Waldezauschen (etude) .....	Franz Liszt
Caprice (La Campanella) .....	Paganini-Liszt
Moderato, G major .....	Franz Ries
Adagio .....	Franz Ries
Souvenir .....	F. Drdla
Scherzo Tarantelle .....	Henri Wieniawski

On account of the repeated applause, both artists were forced to grant many encores.

The Boston Symphony Orchestra, with Josef Hofmann as soloist, gave the second of five concerts at the Lyric on Wednesday night, December 7. The program was:

Overture—Roman Carnival .....	Berlioz
Symphony, E minor .....	Tchaikowsky
Concerto .....	Beethoven
Academic Festival Overture .....	Brahms

On Thursday afternoon, December 8, the Russian Balalaika Orchestra gave a concert in the Academy of Music. The soloist was Eva Mylott, the Australian contralto. Miss Mylott's numbers were artistically rendered. They were: Recitative and aria, "Che Faro," Gluck; "Caro Mio Ben," Giordani; "In the Time of Roses," Reichard; "Will o' the Wisp," Spross; "My Heart is Weary," Goring-Thomas.

The seventh Peabody recital was given Friday afternoon, December 9, by Xaver Scharwenka, pianist. The program was as follows:

Fantaisie in F minor .....	Chopin
Ricordanza .....	Liszt
Mephisto Waltz .....	Liszt
Sonata Appassionata, op. 57 .....	Beethoven
Theme and Variations, op. 48 .....	Scharwenka
Noctette, op. 22 .....	Scharwenka
Spanish Serenade, op. 63 .....	Scharwenka
Two Polish Dances, op. 15 and op. 3 .....	Scharwenka
Staccato Etude .....	Scharwenka

JOSEPHINE WILLIAMS.

**CRESCENT CITY MUSICAL NEWS.**

NEW ORLEANS, La., December 8, 1910.

The recital of Cuthbert Buckner at the residence of Mr. and Mrs. Harry T. Howard was an event of importance. Miss Buckner studied both in this country and abroad, and evinced qualities of high order. She sang an extremely difficult program with artistic skill, controlling her rich soprano voice admirably.

The contract between Miss Scalar, falcon, of the French Opera Company, and Jules Layolle, impresario, has been canceled. Miss Scalar made a successful debut at the opening of the opera season, but immediately after was stricken with tonsillitis. The contracts stipulate that an illness of eight days warrants their cancellation, and Mr. Layolle, though reluctantly, was forced to cable for another singer, a Miss Lowe, who is expected to arrive here Monday next.

There have been performances of "Manon," "Faust," "Samson et Dalila," "Mireille" and "Carmen" at the French Opera House. M. de la Fuente is delighting the patrons by his masterly readings of the scores.

The second concert of the Philharmonic Society will be held January 23.

The next co-operative concert of the Lawrence Club will take place during this month.

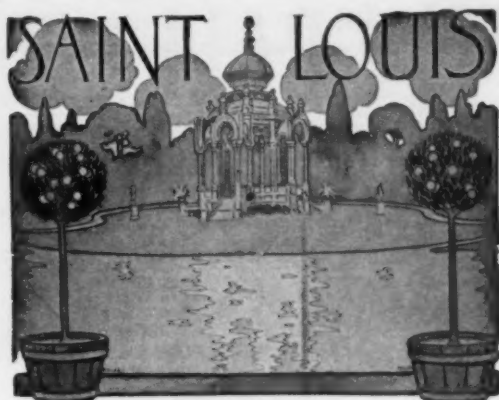
Due to unavoidable causes, the Philomèle Cercle has had to postpone its first musical until a later date.

There will be a Ferrata evening at Newcomb College, when some of the best works of Giuseppe Ferrata, head of the piano department, will be presented.

Cecil Fanning, Harriet Ware and H. B. Turpin are booked here for March 11.

HARRY B. LOER.





ST. LOUIS, Mo., December 8, 1910.

The main musical feature of the past week was the concerts of the Symphony Society, which gave its regular pair Friday evening and Saturday matinee, with the popular concert following on Sunday. The program of the concerts Friday evening and Saturday was most pleasing and contained some very attractive numbers which were new to the audience. Ballet music from the pantomime "Les Petits Riens" by Mozart was the selection that pleased most, and frequent applause was heard during the number or between the dances, written in that fascinating and dainty style peculiar to Mozart, and finely interpreted by the excellent orchestra under the direction of Max Zach. The soloist for these concerts was Johanna Gadske, and the two arias rendered with the orchestra were extremely beautiful. These were arias from "Freischütz" and prelude and Isolde's "Liebestod" from "Tristan and Isolde." Madame Gadske was greatly enjoyed.

The program for the fourth popular concert of the season given by the St. Louis Symphony Orchestra was well attended, Ellis Levy, the new second concertmaster of the orchestra, appearing as soloist. His work is delightful, and he was enthusiastically received. Mr. Levy appeared recently with Gracia Ricardo in the concert given in Bristol Hall by the Arion Club of Webster Groves.

The Pedagogical Society of St. Louis is entertaining its members this season not only with the regular program, which is always excellent, but also in the way of rare musical attractions selected from the best local artists. Mrs. Franklyn Knight was soloist at the meeting a week ago, and pleased with her exquisite rendition of several songs. Her voice is one of deep toned purity, and her interpretations on this occasion were convincing. Nathan Sacks was soloist at the recent meeting and was enthusiastically recalled. As is usually the case when this pianist is heard, the continued applause shows a desire to hear more than has been arranged for. Mr. Sacks' selections are always well chosen and please greatly.

Mary Owen, of Dallas, Tex., is in the city to continue her vocal studies under William John Hall, having been a pupil of Genevieve Hussy Erskine of Dallas for some time. Miss Owen is well prepared for artistic work and gave a recital at the St. Louis Club recently, where

she was much admired both for her singing and charming personality. Miss Owen is fitting herself for a vocal teacher, and expects to return to her home city after some diligent work here with Mr. Hall.

Ottmar Moll gave a piano recital on Tuesday evening at the Artists' Guild for the School of Artistic Expression under the management of Alice Martin. The program was selected from Bach, Beethoven and Chopin, and ended with the Hungarian fantasy of Liszt, which was most brilliantly played. Mr. Moll is in St. Louis for his second winter season, following his return from Europe, where he spent some time in preparation for artistic work.

Among the visits to studios this week there was included one to a new conservatory situated on Kings Highway between Delmar and Washington avenues. Howard Chamberlain is at its head, and the school promises much under his able directorship. Mr. Chamberlain teaches the Leschetizky method, and expects a rigid adherence to same in the selection of his teachers. He relates many amusing anecdotes about his study under the great master. The new school already has won popularity through its director, who has gained for himself a large following among students of piano. Mr. Chamberlain has an honest, straightforward manner, and seems to be a fine business man as well as musician. He has many well wishers.

Another new school of music is one under the direction of Harriet Webster, and a very pleasant little visit was enjoyed with her at the new quarters. Mrs. Webster has been connected for some years with the Kroeger School of Music and in her new field she will continue with the same methods. In branching out for herself she expects to be in close touch with the Kroeger school and has engaged L. E. Walker to give instruction in harmony, counterpoint and composition. Pupils' recitals will be given during the year.

#### Von Warlich at St. Paul.

Reinhold von Warlich, who appeared in Charleston, W. Va., on December 12; in Buffalo, December 14, and will appear in Boston December 15, under the management of L. H. Mudgett. He sang in St. Paul on December 1, and the St. Paul Pioneer Press said:

After the intricacies of much of our modern music, with its multitude of contributing elements and its exciting, complex effects, such a program as that given last evening by Reinhold von Warlich brings real rest and refreshment, with its reversion to the simplest, most primitive and spontaneous form of racial self-expression. The characteristic Russian facility for linguistic achievement is, no doubt, largely responsible for the man's success in singing English songs in an entirely pleasing way—for his mastering even an old ballad in Scotch dialect—but much of the credit of the performance is due to his remarkable enunciation and clean-cut diction. More than usual passing allusion to the accompanist's ability is due Uda Waldrop. Such artistic ease, both vocal and interpretative, as Reinhold von Warlich's would not be possible except for the wonderfully sympathetic and comprehensive support accorded him by the pianist.

#### Hunt Pupil at Newark.

At the benefit concert given recently for the families affected by the factory fire in Newark one of Florence Hunt's pupils, Lydia Koehler, sang. Miss Koehler has a coloratura voice of exquisite quality, developed under Madame Hunt's instruction.

#### Philip Hale on Folk Song.

The publication of a collection of songs by Stephen A. Foster is now followed by a discussion of the question whether Foster's songs can justly be called American folksongs. The answer depends largely on the definition of folksong. If the narrow, erroneous view be taken that a folksong must necessarily have sprung from the people, then Foster's songs are not folksongs. Let us take a broader definition based on that given by Dr. Hugo Riemann: A song that had its origin among the people—that is to say, the poet and composer are no longer known; or a song that has been adopted by the people and is constantly in their mouths; or a song "in folksong manner," one easily caught by reason of its simple melody and harmony remembered and sung, as J. A. P. Schulz in 1782 deliberately wrote his "Lieder im Volkston."

We do not refer to the song of a season heard first in a vaudeville show. The most distressingly popular songs, the songs that make existence a burden, have the shortest life, and bear witness to the theory of modernity in music which was brilliantly proposed and sustained by the late Vernon Blackburn.

Foster's songs have the characteristics of the folksong. Many of them are still as household words, in the hearts and on the lips of thousands. Extravagant things are said and written about the influence of the folksong in the development of music as an art. They that insist on the necessity of this influence, those who joyfully believe and would persuade others that ditties of negroes, greasers, half-breeds, and chants of North American Indians are American folksongs and should be religiously nursed and thoughtfully studied; and they that are indifferent or are willing to sit on the fence and look at the shindy—should recall the visit of Artemus Ward to the Tower of London.

"You have no Tower in America?" said a man in the crowd, who had somehow detected my denomination.

"Alars! no," I answered; "we boste of our enterprize and improvements, and yit we are devoid of a Tower. America, oh my onhappy country; thou hast not got no Tower! It's a sweet Boon."—Exchange.

#### George Harris, Jr., Making Strides.

George Harris, Jr., the young American tenor, who is making rapid strides in the profession, sang with success at the performance of Granville Bantock's "Omar Khayyam" presented by the Cecelia Society of Boston in Symphony Hall. His singing was of such artistic quality as to win the commendation of the Boston newspaper critics.

#### Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials:

Mr. and Mrs. Fred T. Freeman.

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